# A COMPARATIVE VIEW

OF THE

# ENT MONUMENTS OF INDIA,

ARTICULARLY THOSE IN THE ISLAND OF

# ' SET NEAR BOMBAY,

CRIBED BY DIFFERENT WRITERS,

USTRATED WITH PRINTS.

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## To Mr. JOHN NICHOLS.

Dear Sir,

I NEED not take up much of your time in complimenting you on the deſign or execution of your Bibliotheca Britannica Topographica;—a work whoſe merit ſufficiently appears from its extenſion through Six Volumes in Quarto.

I ſhall not be afraid of ſeeming to take any merit, or to aſk any acknowledgement, for having ſuggeſted the original plan to you; ſince the ſatisfaction I feel in your ſucceſs is an ample compenſation for any thing I may have contributed to promote it.

In one inſtance, however, do me the favour to gratify my wiſh to ſerve you, by accepting a little Eſſay, which, though you may deem it foreign to the plan of a work on *Britiſh Antiquities*, is by no means unworthy the attention of *Britiſh Antiquaries*.

My early connection with the intereſts of that people whoſe ancient monuments are the object of this tract, makes me conſider it as a tribute to the memory of that near and reſpected relation who awakened my curioſity, and led my attention to Indian affairs, and to whoſe honeſt induſtry in the ſervice of the Eaſt India company I owe my all.

It gives me pain to reflect how little concern our countrymen have given themſelves to teach or learn civiliſation in their Eaſt Indian purſuits. Other nations of Europe have produced men in ſome line of literature, who, either as miſſionaries or private gentlemen, have enquired into the manners of the Orientals. How ſmall has been the number of Engliſhmen who have practiced the arts of peace among them! May we at laſt rejoice that now peace is reſtored in all our acquiſitions, our enquiries may be purſued in a milder manner under the auſpices of a governor general who has eſtabliſhed a *printing-preſs*, and of a judge who has founded a *literary ſociety* at CALCUTTA: and, all feuds, oppreſſions, and luxurious exceſſes laid aſide, may we ouſtrip the reſearches of that learned band who, directed by a profeſſor and commiſſioned by a Sovereign of the North, have explored with new lights and good ſucceſs provinces and monuments of which ſo little had hitherto been ſaid.

Our countryman had not length of time required for accurate drawings of all the ſeveral reliefs at Salſet. The Daniſh committee made them one object of their enquiry, and therefore took care to do them all the juſtice in their power. Impartiality compels me to add, that they have been led to conjectures happier than thoſe hazarded by our countrymen.

In comparing the accounts of foreigners with thoſe of our own people, is not one ſhockt at the careleſs and ſlovenly recitals of the latter, while the former are all attention and minuteneſs [*a*]?

The object of the preſent publication is not merely a compilation from various authors on the ſubject of the Indian temples. It intends to give a comparative view, not only of what has been ſaid on the ſubject by inquiſitive foreigners, but of the

[*a*] See Groſe's Travels expoſed, Mem. de l'Acad. des Inſc. LVI. 457 & ſeq. 12°.

different ſubjects themſelves in different places of India—in hopes that ſtill more accurate accounts if poſſible may be obtained, and ſtill further helps for illuſtrating the intricate Mythology of the Eaſt, or at leaſt for aſcertaining whether it be, as ſome modern writers chuſe to think, worth illuſtrating. How little do we know of the magnificent pagoda of Chillembrum [*b*], except by the mention of it in our late ravages of the country! The Eaſt India company have a painting of that of Chiringaham [*c*] in their committee room; and a good drawing of it by an officer in their ſervice was exhibited in Pall-Mall 1768. But the Eaſt India company do not engrave antient monuments [*d*], and the drawing was the property and work of a private gentleman.

The late Smart Lethieullier, Eſq. had "drawings of the great pagoda near Bombay with MS. deſcriptions of it by himſelf," which at the ſale of his library at Mr. Baker's in February 1761 were purchaſed for ſeven pounds ten ſhillings for the royal cabinet. A report of a Committee for examining the Minute Books of the Society of Antiquaries 1762, in order to ſelect from thence materials for publication, enumerates this among other proper ſubjects. The drawings were probably copied from minutes and ſketches made by or for Governor Boon,

[*b*] Count Caylus calls it *Chilambaram*.

[*c*] Plans of the pagoda of Great and Little *Chiringam*, or as Mr. Orme (I. 182) calls it, *Seringham*, pilaſters of that of *Chitambaram*. *Coil Coveron* a gate of another temple, may be ſeen with thirty plates of a variety of Indian Deities and ceremonies, in a French book little known I believe in England, which has for title only a medal of France, *Felicitas publica* 1729, and under it *La France Toujours Floriſſante* 1729. Qu. if the pagoda or a town near it of the ſame name was taken by the French between Porto Novo and Devi Cotah?

[*d*] We may hope however ere long to ſee ſome engraved from drawings made on the ſpot by Mr. Hodges, who has done ſo much credit to our late diſcoveries in another quarter of the globe.

which

which are not now to be recovered. A beautiful illuminated ground-plot finiſhed by Mr. Sandby from hints by Dr. Linde is to be ſeen in the Doctor's apartments at Windſor.

I am ſenſible I may incur the charge of interfering with ſome of my own countrymen whoſe accounts of the preſent ſubject have been read before the Society of Antiquaries, among whom I have the honour of ranking, and have been printed in the ſeventh volume of their Archaeologia. But as very few drawings accompanied that account, and from the few that are engraved there one may gather the inclination of the Society to have engraved more if they could have got them, there can be no impropriety in giving a further deſcription with that important addition; and were it only a bare narrative, no one could be diſpleaſed with comparing the two accounts, and ſeeing how well they agree.

Under all theſe circumſtances there needs no excuſe for your concurring to throw as much light on ſuch a ſubject as it will admit.

You will believe me when I profeſs myſelf

Your faithful friend and obedient humble ſervant,

R. G.

# PREFACE.

THOSE who have penetrated into the abſtruſeneſſes of Indian Mythology find that in theſe temples was practiſed a worſhip ſimilar to that practiſed by all the ſeveral nations of the world in their earlieſt as well as moſt enlightened periods. It was paid to the Phallus by the Aſiatics, to Priapus by the Egyptians, Greeks, and Romans, to Baalpeor by the Canaanites, and idolatrous Jews. The figure is ſeen on the faſcia which runs round the circus at Niſmes, and over the portal of the cathedral of Toloufe, and ſeveral churches at Bourdeaux [*e*].

If we believe Monſieur Sonnerat, the profeſſors of this worſhip are of the *chaſteſt* character, and reverenced as prophets of God by the common people [*f*].

Nor is this to be wondered at, ſince M. D'Ancarville has written two large quarto volumes to prove it the moſt antient idea of the Deity held forth in pyramidal ſtones, either in heaps, or ſingle, or triple: this laſt circumſtance repreſenting the threefold quality of the Divine Power to create, to preſerve, and to deſtroy. With this key in view, he ſays, we muſt examine the

[*e*] Sonnerat, Voy. aux Indes Orient. I. 180. Mignot ſur les anciens philoſophes de l'Inde: Mem. de l'Acad. d'Inſc. IV. 236—240. 12°.

[*f*] Ib. 181.

ſeveral

ſeveral repreſentations in the Indian as well as the Egyptian, Greek, or Roman temples. In proportion as the more ſimple repreſentations fell ſhort of conveying the incomprehenſible and inexpreſſible ideas, the greater efforts were made by the human mind to attain this end, and theſe efforts multiplied produced the arts: the impoſſibility of attaining the deſired point obliging them to continual exertions led them to perfection. They never ſucceeded in repreſenting the Divine nature, becauſe it bears no reſemblance to the human; but they became able to give to the human nature a degree of beauty capable of at leaſt recalling the idea of that which our weak underſtanding aſcribes to that Being, whoſe qualities are not to be compared with thoſe of men [*g*].

The monſtrous figures compounded like thoſe of the Scythians, Chineſe, and Greeks, formerly extended wherever the Scythians extended their conqueſts, have been deſtroyed wherever Mahometans came at them: but in the Southern parts of Aſia, in Tartary and Japan, they are ſtill to be met with. When one reflects on the object of theſe ſort of figures, which has been to expreſs ideas impoſſible to be compriſed by forms borrowed from nature, and to repreſent by imagery facts as foreign to the order of events as the alliance of theſe forms is to the order of nature, we cannot doubt that the ſpirit of the architect which ſtill preſerves this manner in Aſia is exactly the ſame with that of the artiſts in the earlieſt times of Greece. Obeliſcs, triangles and ſtars appear on the coins of the Aſales, Chineſe and Tartars, as well as thoſe of the Greeks [*b*]. The bull and the egg in the Japan temple at Meaco, emblems of the creator and creation, are handed down in the Grecian ſymbols of Bacchus [*i*] who is repreſented both as male and female, *Liber*

[*g*] D'Ancarville ubi ſup. Pref. p. ix. x.
[*b*] Ib. 45. [*i*] Ib. 65.

and

and *Libera* [*k*]: as the cow as well as the bull was an object of Indian worſhip [*l*]. It was the favourite vehicle of the metampſychoſis [*m*]. The Greeks, who did not adopt this doctrine, ſtill gave to Bacchus by different names power over the ſoul after its ſeparation from the body, and introduced his ſymbols and orgies on their tombs: ſometimes too with appendages too obſcene to be here enlarged on, adopting the worſhip of the Indian nations in this inſtance alſo [*n*].

The great reſemblance obſerved between the figure and attributes of Bacchus, who was very antiently worſhiped in India, and the figures and attributes in the famous pagoda of Elephanta near Bombay, ſhews plainly that we muſt ſearch into the moſt antient monuments of the religion of theſe people, and that we ſhall there find the form of the figures by which they repreſented the ideas of their antient Theology. We there ſee an obſcene figure with ſix arms (plate IX.) adorned with a ſtring of death's heads, intimating the connection between the God of life and the God of death. The baſon in one of his hands is given to the Bacchus of the Greeks, and Megaſthenes in Strabo (xv. 713.) makes the bell a part of his proceſſion. It is alſo introduced in the worſhip of Priapus in the paintiugs of Hercules. Bacchus has alſo the epithet of *mitre-bearer*. The veil which this monſtrous figure holds in two of his hands is that of the night, when the ſun or Bacchus conceals himſelf. The ſerpent in another hand is the emblem of life, while the ſword and child repreſent death [*o*].

Thoſe whoſe curioſity leads them to purſue the compariſon farther may be amply gratified in the following pages of this writer, who has ſupported a lively imagination by a great fund

[*k*] D'Ancarville, Ib. 75. 76. [*l*] Ib. 79.
[*m*] Ib. 80. [*n*] Ib. 82. 84. [*o*] Ib. 84. 85.

of reading verified by actual monuments in the collection of Mr. Charles Townley, a collection which if engraved would do as much honour to this country as the various private collections in Italy or Germany to their reſpective nations. We would fondly hope the "Marmora Oxonienſia" will not be the laſt collection of antique marbles engraved in England.

"The compariſon of theſe monuments and the explanation of the motives which occaſioned the compound form in which we ſee them, while they diſcover to us ideas whoſe identity indicates one common ſource, put it out of diſpute that they are connected with theological principles formerly common to the Greeks, Tartars, Indians, and Japaneſe. Theſe principles diſfigured by the religious fables framed by theſe ſeveral people all go back to the ſymbolic worſhip of the Scythians, which in the Weſt became changed into Helleniſm deſtroyed by Chriſtianity, and in the Eaſt aſſumed the form which it ſtill retains among the Japaneſe, Tartars, and Indians [*p*]."

According to the doctrine of the Bramins, *Chiven*, whom others called *Vichenou*, is the one ſupreme Being who created, preſerves, and will deſtroy all. He is repreſented by three deities called *Trimourti* or *Tritvam*, a name expreſſive of the three powers beforementioned [*q*]. *Brouma* or *Beniuha*, *Vichenou* or *Biſhen*, *Chiven* or *Mahodys*, are names of each of the three powers united in the Trimonits, and thoſe of the three legiſlators of India [*r*]. The followers of each, mutually hoſtile to each other, repreſent their reſpective patrons with the attributes of the *Rudee* or ruler of all things, who in the Indian hymns has all the attributes and epithets given in thoſe of the Greeks to Bacchus. He is repreſented as of both ſexes; the three viſible fires, the

[*p*] D'Ancarville ubi ſup. I. p. 90.
[*q*] Sonnerat, Voy. aux Indes Or. I. 150. 314.
[*r*] Ib. 197.

triple

triple bodied figure of the Elephanta pagoda; the ſun; ſource of light; the cow, author of creation; he has alſo the name of *Darmadevè* in India [s].

" It is by no means certain at what particular period Vichenou eſtabliſhed in India the religion which ſtill prevails there nearly in its original form. But ſince the Bramins themſelves acknowledge that the figures in the pagoda of Elephanta receive but an imperfect explanation from the religion now ſubſiſting among them, and on the other hand may be explained by the worſhip of Bacchus which preceded that of Vichenou in India, we muſt refer theſe figures to that worſhip, and preſume them executed in times antecedent to the introduction of Vichenou's doctrine [t]."

We learn from Diodorus Siculus [u] that Bacchus was acknowledged by the Bramins of his time as the founder of their civil and religious polity, and for this was afterwards deified. There exiſted therefore a form of worſhip prior to that paid to this new deity. He himſelf had brought it into India, and it was that of the *author of all things*, under the form of *Baſwa* and the name of *Ruder*. The preſent Bramins acknowledge *Brouma* as the author of this religion and their firſt lawgiver, and the antient ones aſcribed the ſame qualities to Bacchus. Theſe two perſonages muſt therefore be one and the ſame. The Greeks and Romans adopted the ſame concurrent circumſtances [x]. Diodorus [y] adds that many cities of India bore the name of Bacchus in the language of the country, καλα των της εγχωριων διαλεκτου. This language is the *Shanſcrit* ſo little underſtood at preſent by the moſt learned Bramins. There exiſted many monuments too various to be deſcribed of the birth of

[s] D'Ancarville, Ib. 90—94. [t] Ib. 95.
[u] II. 151. [x] D'Ancarville, Ib. 95—97.
[y] III. 232.

Bacchus in India [*z*]. Theſe reſembled thoſe in the iſlands of ELEPHANTA and SALSET, in which laſt is the temple of PONISER from whence M. Anquetil carried off a cow like thoſe that repreſented Bacchus among the Greeks. And when they found in India ſuch monuments, when they met with there the figure of Brouma repreſented under the forms of their Bacchus *Myſes* as at Elephanta, and when they ſaw theſe figures like thoſe of *Liber* and *Libera* placed by the ſide of each other, as we learn from Pliny [*a*] they were at Rome, ſome of them could not help thinking that Bacchus was born in India. They ſaw there the ſame worſhip that we ſee at preſent, and explained theſe monuments as we do; but they drew from each a concluſion which the hiſtory of India expreſly contradicts, ſince inſtead of looking upon Bacchus as a native of this country, it expreſly ſays, he was a ſtranger and came from the Weſt [*b*]. The epoch of the arrival and conqueſt of Bacchus in India, where their hiſtorians ſay he reigned fifty-two years [*c*], is fixed by M. Bailly [*d*] to 3605 years before Chriſt. This ingenious calculation determines the time when Bacchus or Brouma became a mythologic phantom, and was ſubſtituted to the object of worſhip which himſelf had introduced. It alſo reſtrains within due bounds the high antiquity of the Indians, whoſe aſtronomical epoch is near 400 years poſterior to the firſt of the 154 kings who ſucceeded Bacchus, till the time of Alexander the Great [*e*], and leads us to ſuſpect that the *Hercules* who is ſaid to have reigned, and been deified in India, was no other

[*z*] Diod. ib.
[*a*] H. N. XXXVIII. c. 4.
[*b*] D'Ancarville, I. 97—101. See Diod. Sic. II. p. 151.
[*c*] Diod. Sic. ib.
[*d*] Hiſt. de l'Aſtron. anc. IV. § 13. eclaire. III. § 8. p. 329.
[*e*] Pliny, N. H. VI. c. 31.

than the deity called by the preſent Indians *Chiven*, both being reckoned natives of India. The date of the death and deification then of Bacchus or Brouma 3553 years before the Chriſtian æra is the date of the firſt alteration in the antient religion of India [*f*].

If the characters in which it is pretended Brouma wrote his four ſacred books called the four Vedams, now no longer ſuppoſed to exiſt, be admitted, they would be two thouſand years older than Moſes [*g*] and the Indian Coſmogony would very far precede that of Heſiod [*h*]. But every one knows to what a remote antiquity the pride of every nation aſpires, and none are for placing themſelves at a more diſtant period than thoſe of the Eaſt.

But as the Greeks divided the ſeveral attributes of Bacchus among various deities whoſe names they loaded him with, ſo the Indians diſtributed thoſe of Brouma between him and Chiven, and then between him and Chiven and Vichenou: and the two nations by their abſurd legends interrupted the communication with each other and the primitive idea [*i*].

Admitting Chiven to be Hercules, M. D'Ancarville inclines to place the cutting of theſe excavations in Elephanta &c. at leaſt fifteen hundred years after his time, at the period when Ninus and Semiramis carried their conqueſts into India, whoſe then king oppoſed them with elephants covered with mail, and troops armed with lances. Such lances and a variety of other circumſtances appearing in the pagoda of Elephanta ſerve to prove that they were made long after the time of Chiven, when

[*f*] D'Ancarville, I. 101—106.
[*g*] Ib. 110.
[*h*] Ib. 115.
[*i*] D'Ancarville ubi ſup. 116—179.

ſuch

ſuch arms were not in uſe, nor had the attributes of Brouma been tranſlated to him. He [*k*] inclines to refer theſe reliefs and excavations to the time of Semiramis, who is repreſented by Diodorus Siculus [*l*] as cauſing ſuch memorials of herſelf to be made which M. D'Anville thinks he diſcovers in the antient Media [*m*].

The mitres or pointed caps worn by the figures at Elephanta are ſometimes adorned with the *Tamara* leaf, a ſymbol of the water, on which according to the Japan Coſmogony [*n*] ſwam the egg of the creation repreſented by the oval ſhape of theſe caps. The two principal figures of either ſex (plate VI.) repreſent the being who unites both, and formed the world out of chaos. The male figure reſts his hands on a priapus perſonified with his various emblems, among others the ſerpent, the ſymbol of life. The genies above are the miniſters of Brouma, who wearing the ſame leaf ſhew they aſſiſted him in the work of creation, as the doves here denote the *love*, wherewith the inviſible father *conceived* all the beings whom he created by his power [*o*].

The idea that the Chineſe are a colony from Egypt has been controverted by ſeveral reſpectable literati on the continent. Count Caylus [*p*] was for extending the conformity to India. He finds in the pagoda of Chalembron beforementioned, fifteen

[*k*] D'Anearville, I. 121—124.

[*l*] II. 226.

[*m*] Mem. de l'Acad. des Inſc. XXVII. p. 166. 12mo.

[*n*] This alſo makes part of the Egyptian coſmogony, according to which the world under the form of an egg proceeded out of the mouth of Kneph. Euſeb. Præp. Evang. III. c. 11. Orpheus and Pythagoras held the ſame notion, Orpheus ap. Athenag. legat. pro Chriſtianis, n. 18. Plut. Sympoſ. II. Mignot ubi ſup. 431—433.

[*o*] D'Anearville ubi ſup. 132. 133.

[*p*] Hiſtoire de l'Acad. des Inſc. XV. 59—63. 12mo.

leagues

leagues to the Southward of Pondicherry, as drawn by M. du Rocher de la Perigne, an engineer in the ſervice of the French Eaſt India company, a great reſemblance with the Egyptian pyramids. If it be queſtioned which of the two nations imitated the other, he anſwers that the Egyptian works carry ſtrong marks of originality in their ſimplicity and dimenſions, whereas the Indian are loaded with an infinite detail of little ornaments. He might have obſerved, however, that the Egyptian temples and obeliſcs are not leſs ornamented.

Let us for a moment form a compariſon between theſe Indian buildings and thoſe of Egypt, on which ſo much more deſcription and drawing has been beſtowed. Let us turn our eyes to the ſuperb temples of Luxor, Medinet Habou, Eſnay, and Edfy, and the palace of Memnon deſcribed by Pococke and Norden, and we ſhall diſcover a ſtriking reſemblance, even in the pillars, the ornaments, and reliefs. The temple of the ſerpent Cnuphis in an iſland called alſo antiently *Elephantina* is an oval building ſupported by pillars forming a cloiſter or aile. Similar to this is that in the antient iſland of Philae. In moſt of theſe are pillars fluted or cluſtered like the Indian ones: and the ſocks on both ſides of the Nile are hollowed into grottoes, not unlike the buildings which are raiſed on the ſurface of the deſart plains. The ſimilar ſtructures which Mr. Norden deſcribes in Nubia are on the ſame plan, and one cannot doubt of their being the ſame with thoſe abovementioned by Ludolphus, or very much reſembling them. And if we may judge from the few repreſentations we have ſeen of the famous pagoda of Chillambrum on the Coromandel coaſt, the reſemblance approaches near to the Nubian and Egyptian temples.

Theſe ſmall ſpecimens, whoſe connection with the *total enſemble* of any temple is not determined, while they give a faint idea

idea of the general deſign, convey at leaſt a melancholy reflection on the havoc made of theſe intereſting monuments of Eaſtern antiquity ſince they have fallen into the hands of Europeans, and ſtrongly inculcate the importance of the Society, inſtituted " for inquiring into the hiſtory civil and natural, the antiquities, arts, ſciences, and literature of Aſia," under the preſidency of our learned member and diſtinguiſhed orientaliſt Sir William Jones.

THE

THE accounts which travellers have given of the many wonderful monuments of antient art in the Eaſt-Indies, and particularly of thoſe in the neighbourhood of Bombay, have been ſo very imperfect till within the preſent century, that it has been thought no improper ſupplement to that given by two of our countrymen, and juſt printed in the ſeventh volume of the Archaeologia, to throw together in one view the various relations of travellers both of our own and foreign nations.

The firſt deſcription of this curious monument is in LINSCHOTEN's Voyage, B. I. c. 44. edit. 1598.

" By the town of Baſſaym, which lyeth northwards from Goa upon the coaſt of India, and is inhabited by Portingalles, there lyeth an iland called *Salſette*. There are two of the moſt renowned pagodes, or temples, or rather holes wherein the pagodes ſtand in all India; whereof one of their holes is cut out from under a hill of hard ſtone, and is of compaſs within about the bignes of a village of four hundred houſes: when you come to the foote of the hill, there is a pagodes houſe, with images therein, cut out of the very rockes of the ſame hill, with moſt horrible and fearefull formes and ſhapes, where at this day the Gray Fryers have made a cloyſter called St. Michaels: and as you goe in under the hill in the firſt circle you may ſee

 many

many pagodes, and ſtepping ſomewhat higher it hath another circle or gallerie of chambers and pagodes, and yet higher it hath ſuch another gallerie of chambers and pagodes, all cut out of the hard rockes, and by theſe chambers ſtandeth a great ceſterne with water, and hath certain holes above whereby the rain water falleth into it: above that it hath another gallery with chambers and pagodes, ſo that to be briefe, all the chambers and houſes within this compaſſe or 4 galleries are 300 and are al full of carved pagodes, of ſo fearfull, horrible, and deveſiſh formes and ſhapes that it is wonderful to behold. The other temple or hole of pagodes in this iſland is in another place, hewed alſo out of hard rockes, and very great, al ful of pagodes, cut out likewiſe of the ſame ſtones, with ſo evill favored and uglie ſhapes, that to enter therein it would make a mans hayre ſtand upright. There is yet another pagode, which they hold and eſteem for the higheſt and chiefeſt pagode of all the reſt, which ſtandeth in a little iland called *Pory*. This pagode by the Portingals is called the pagode of the *Elephant*. In that iland ſtandeth an high hill, and on the top thereof is a hole that goeth down into the hill, digged and carved out of the hard rock or ſtones as big as a great cloyſter: within it hath both places and ceſternes for water very curiouſly made, and round about the wals are cut out and formed the ſhapes of elephants, lions, tygers, and a thouſand other ſuch like wild and cruel beaſts: alſo ſome Amazones and many other deformed thinges of divers ſorts, which are all ſo well and workmanlike cut, that it is ſtrange to behold. It is thought that the Chinos (which are verie ingenious workemen) did make it, when they uſed to traffique in the countrie of India. Theſe pagodes and buildings are now wholly left, overgrowne, and ſpoyled, ſince the Portingales had it under their ſubjection."

Dr.

Dr. FRYER who viſited this place in 1672 gives the following account in his Travels, p. 75.

" We ſteered by the ſouth ſide of the bay to touch at *Eliphanto*, ſo called from a monſtrous elephant cut out of the main rock, bearing a young one on its back. Not far from it the effigies of an horſe ſtuck up to the belly in the earth in the vallies, from thence we clambred up the higheſt mountain on the iſland, on whoſe ſummit was a *miraculous* piece hewed out of ſolid ſtone. It is ſupported with forty-two *Corinthian* pillars, being a ſquare, open on all ſides but towards the Eaſt, where ſtands a ſtatue with three heads crowned with ſtrange hieroglyphics. At the North ſide in an high portico ſtands an altar, guarded by giants, and immured by a ſquare wall. All along, the walls are loaded with large giants, ſome with eight hands making their vanquiſhed knights ſtoop for mercy. Before this is a tank full of water, and beyond that another place with images. This ſeems to be of later date than that of Canorcin, though defaced by the Portugals, who have this iſland alſo, but no defence upon it, nor any thing elſe of note. It may be ten miles round inhabited by the *povo* or poor."

The Rev. Mr. J. OVINGTON who was here 1689 gives this account of the monument [*a*]. " At three leagues diſtance from Bombay is a ſmall iſland called *Elephanta*, from the ſtatue of an elephant cut in ſtone in equal proportion to one of thoſe creatures in his full growth. This figure is placed in the middle of a field conſpicuous to any paſſenger that enters upon that part of the iſland. Here likewiſe are the juſt dimenſions of an horſe carved in ſtone, ſo lively, with ſuch a colour and carriage, and the ſhape finiſhed with that exactneſs that many have rather fancied it at a diſtance a living animal than only a bare repreſentation. Theſe figures have been erected not barely for

[*a*] Voyage to Surat, p. 158.

diſplaying the ſtatuary's ſkill or gratifying the curioſity of the ſight; but by their admirable workmanſhip were more likely deſigned to win upon the admiration, and thereby gain a kind of religious reſpect from ſuch heathens as came near them.

" But that which adds the moſt remarkable character to this iſland is the famed *Pagode* at the top of it, ſo much ſpoke of by the Portugueſe, and at preſent admired by the preſent queen dowager, that ſhe cannot think any one has ſeen this part of India who comes not freighted home with ſome account of it. A *Pagode* is the heathen temple or a place dedicated to the worſhip of their falſe gods, and borrows its name from the Perſian word *pout* which ſignifies *idol*: thence *pout ghuda* a temple of falſe gods, and from thence *pagode*.

" At the aſcent of an high hill upon this iſland Elephanta is therefore a very large Indian pagoda, cut out of the very heart of a hard rock, whoſe dimenſions are about one hundred and twenty feet ſquare, and in height about eighteen, beſides ſeveral out rooms appertaining and adjoining to it. At ſixteen feet diſtance from one another are ſixteen pillars of ſtone cut out with much art and ingenuity, whoſe diameter are three feet and a half, deſigned as it were for the ſupport of this weighty building, whoſe roof is a lofty broad rock. Out of the ſides of this pagode thus beautified with theſe lovely columns and curious arches are figures of forty or fifty men, each of them twelve or fifteen feet high in juſt and exact ſymmetry, according to the dimenſions of their various ſtatues. Of theſe gigantic figures ſome had ſix arms, and others three heads, and others of ſuch vaſt monſtroſity that their very figures were larger than an ordinary man's leg. Upon ſome of their heads were ornamental crowns, neat and artificially wrought, whilſt others near them hold ſcepters in their hands, and above the heads of others are

multitudes

multitudes of little people repreſented in a poſture of devotion: ſome I obſerved leaning upon women, and others upon the head of a cow, an animal moſt venerable in India. Here are ſome taking an amiable charming lady by the chin, and there the horrid proſpect of others hewing in pieces little children, and generally above the heads of all are abundance of diminitive folk hovering in the air, repreſented with chearful aſpects, and in lively figures. This variety of pleaſant and monſtrous images I looked upon as no other than the ſeveral objects of the Gentiles worſhip, as each adorer's fancy led him to his ſeveral god either of terror or delight.

"There is nothing of beauty in the frontiſpiece of this pagode, or of ornament at the entrance into it. The figures of theſe gigantic men, to which the heathen have paid a profound veneration, and reverenced as heroes or demi gods, formerly (for the iſland is at preſent in the poſſeſſion of the Portugueſe) are the repreſentation of the firſt race of mortals, which according to the account of their chronicles were all giants, but dwindled by degrees into leſſer proportions, and at length through the degeneracy of manners which cauſed an univerſal decay of human nature, they ſhrunk into theſe ſmall proportions in which they now appear in the world: ſo that the preſent ſmallneſs of our ſtature according to them derives its declenſion and decay from the exceſs of vice and the ſmall remains of vertue that are left. And becauſe the forming of a temple out of ſuch hard matter required incredible endleſs pains, therefore they would inſinuate that theſe giants here expreſſed were only capable of ſuch performances which ſeem now to exceed that ordinary ſtrength we have now to go through with ſuch a work."

Captain HAMILTON, who was here a little before captain Pyke, is not more particular in his deſcription. Voyages, vol. I. c. 20. p. 238. &c.

"Eighteen

"*Elephanto* belongs to the Portugueſe, and ſerves only to feed ſome cattle. I believe it took its name from an elephant carved out of a great black ſtone about ſeven feet in height. It is ſo like a living elephant that at two hundred yards diſtance a ſharp eye might be deceived by its ſimilitude. A little way from that ſtands an horſe cut out of a ſtone, but not ſo proportionable and well ſhaped as the elephant.

"There is a pretty high mountain in the middle of the iſland, ſhaped like a blunt pyramid, and about half way to the top is a large cave that has two large inlets, which ſerve both for paſſage into it and lights. The mountain above it reſts on large pillars hewn out of a ſolid rock, and the pillars curiouſly carved. Some have the figures of men about eight feet high in ſeveral poſtures, but exceedingly well proportioned and cut. There is one that has a giant with four heads joined, and their faces looking from each other. He is in a ſitting poſture with his legs and feet under his body. His right hand is above twenty inches long. There are ſeveral dark rooms hewn out of the rock, and a fine ſpring of ſweet water comes out of one room, and runs through the cave out of one of the inlets. I fired a fuſee into one of the rooms, but I never heard cannon nor thunder make ſuch a dreadful noiſe, which continued about half a minute, and the mountain ſeemed to ſhake. As ſoon as the noiſe was over a large ſerpent appeared, which made us take to our heels, and get out of the cave at one door, and he in great haſte went out of the other. I judged him about fifteen feet long and two feet about, and theſe were all that I ſaw worth obſervation on that iſland. I aſked the inhabitants of the iſland, who were all Gentoos or Gentiles, about twenty in number, if they had any account by hiſtory or tradition who made the cave or the quadrupeds carved in ſtone: but they could give no account."

The

The fulleſt account by our own countrymen after theſe is that by captain PYKE of the Stringer Eaſt-Indiaman dated 1712, and printed in the ſeventh volume of the Archaeologia, p. 323—331, illuſtrated with ſome ſlight ſketches to which we ſhall refer, as alſo to another there, p. 333—336, about the ſame period, communicated by Charles Boon, Eſq. governor of Bombay to the late Smart Lethieullier, Eſq. the drawings for which, it is believed, at the ſale of Mr. Lethieullier's library by Mr. Baker 1760, paſt into the royal collection.

The next account is by John Henry GROSE, who was here 1750.

" Two miles from Butcher's iſland, and ſtill fronting the fort, lies the very ſmall but famous iſland of *Elephanta*. It can at moſt be about three miles in compaſs, and conſiſts of almoſt all hill, at the foot of which you may land; you ſee juſt above the ſhore on your right hand an elephant coarſely cut out in ſtone, of the natural bigneſs, and at ſome little diſtance not impoſſible to be taken for a real elephant, from the ſtone being naturally of the colour of that beaſt. It ſtands on a platform of ſtones of the ſame colour. On the back of this elephant was placed ſtanding another young one, appearing to have been all of the ſame ſtone, but has been long broken down. Of the meaning or hiſtory of this image there is no tradition old enough to give any account. Returning then to the foot of the hill, you aſcend an eaſy ſlant, which, about half way up the hill brings you to the opening or portal of a large cavern hewn out of the ſolid rock, into a magnificent temple, for ſuch ſurely it may be termed conſidering the immenſe workmanſhip of ſuch an excavation, and ſeem to me a far more bold attempt than that of the pyramids of Egypt. There is then a fair entrance into this ſubterraneous temple, which is an oblong ſquare, in height about

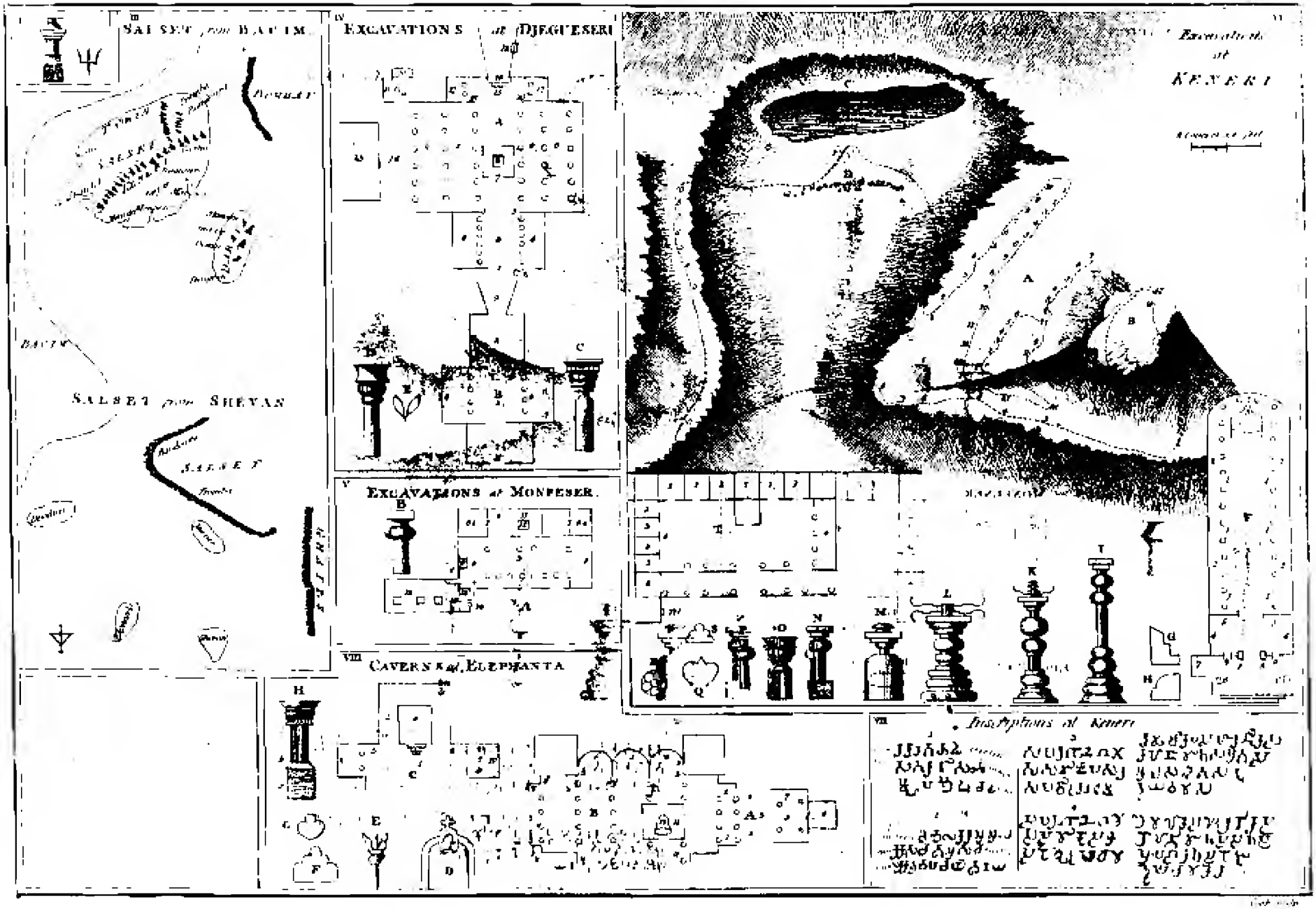
about eighty or ninety feet, by forty broad. The roof is nothing but the rock cut flat at top, and in which I could not diſcern any thing that did not ſhew it to be all of one piece. It is about ten feet high, and ſupported towards the middle at ſome diſtance from the ſides, and from one another, with two regular rows of pillars of a ſingular order. They are very maſſive, ſhort in proportion to their thickneſs, and their capital bears ſome reſemblance to a round cuſhion, preſt by the ſuperincumbent mountain, with which they are alſo of one piece. At the further end of this temple are three gigantic figures, the face of one of which is at leaſt five feet in length, and of a proportionable breadth, but theſe repreſentations have no reference or connection either to any known hiſtory or to the mythology of the Gentoos. They had alſo continued in a tolerable ſtate of preſervation and wholeneſs, conſidering the remoteneſs of their antiquity, until the arrival of the Portugueze, who made themſelves maſters of this place, and in the blind fury of their bigotry, not ſuffering any idols but their own, they muſt have been at even ſome pains to maim and deface them, as they now remain, conſidering the hardneſs of the ſtone. It is ſaid they even brought field-pieces to the demolition of images, which ſo greatly deſerved to be ſpared for the unequalled curioſity of them. Of this Queen Catharine of Portugal was it ſeems ſo ſenſible, that ſhe could not conceive that any travellers could return from that ſide of India, without viſiting the wonders of this cavern, of which the ſight appeared to me to exceed all the deſcriptions I had ever read of them. About two-thirds of the way up this temple on each ſide, and fronting each other, are two doors or outlets into ſmaller grots or excavations, and freely open to the air. Near and about the door-way on the right hand are alſo ſeveral mutilated images, ſingle and on groups. In one of the laſt, I remarked a kind of reſemblance to the ſtory of Solo-

mon dividing the child; there ſtanding a figure with a drawn ſword, holding in one hand an infant with the head downwards, which it appears in act to cleave through the middle. The outlet of the other on the left hand, is into an area of about twenty feet in length, and twelve feet in breadth; at the upper end of which as you turn to the right, preſents itſelf a colonnade covered at top, of ten or twelve feet deep, and in length anſwering to the breadth of the area. This joins to an apartment of the moſt regular architecture, an oblong ſquare, with a door in perfect ſymmetry, and the whole executed in quite a different taſte and manner from any of the oldeſt and beſt Gentoo buildings any where extant. I took particular notice of ſome painting round the cornices, not for any thing curious in the deſign, but for the beauty and freſhneſs of the coloring, which muſt have laſted for ſome thouſands of years, on ſuppoſing it, as there is all reaſon to ſuppoſe it, cotemporary with the building itſelf. The floor of this apartment is generally full of water, its pavement or ground-work not permitting it to drain off or be ſoaked up; for it is to be obſerved, that even the cavern is not viſitable after the rains, until the ground of it has had time to dry into a competent hardneſs. In the mean time, it ſeems to me ſomewhat ſurpriſing, that ſo admirable, ſo ſtupendous a work as this, which one would think almoſt above the reach of human performance, cannot by any books or tradition, that ever I could hear of, be traced up to its authors, no not even by conjecture. For to give that name to the ridiculous opinion of its having been executed by Alexander's order, would be doing it too much honor. In the firſt place, it is clear both by hiſtory and tradition, that that conqueror never penetrated ſo far into India, or was it even true that he did, what likelihood is there that he ſhould employ his army, or any body of men, on a little iſland not three miles in circuit, without a drop of freſh water on it, and quite

wide of his rout, to hew ſuch a temple out of the middle of a mountain, the bare excavation of which out of a ſolid rock muſt have taken up a number of years, to ſay nothing of the chizzeling it into the regular form of pillars, and the reſt of the architecture which it to this day exhibits. Beſides, there is not in the images or ſculptures to be found the leaſt ſhadow of alluſion to the hiſtory, manners, or worſhip of the Macedonians; and what is yet more unaccountable, no not even of the Gentoos. The likelieſt conjecture then that occurs is, that the religion of theſe laſt muſt have undergone ſome revolution (though this they ſtrictly deny), and that this temple muſt be the work of the old aborigines of the country. This conjecture too is confirmed by the preſent Gentoos not retaining, that ever I could learn, any veneration for this place, or any regard for it, but on account of its undoubted antiquity. Perhaps too if a proper enquiry was to be made there might be found amongſt ſome of the bramins of the continent, who are the depoſitaries of the antienteſt hiſtories as well as of oral tradition, ſome accounts whereby to aſcertain the epoch and origin of this next to miraculous work, ſo as to ſatisfy the curioſity of the lovers of antiquity, and who could never have a more noble object. In the mean time it were to be wiſhed that ſome good draughtſmen would oblige the public with accurate drawings and dimenſions taken on the ſpot, examining withal the continuity of the rock thus excavated, the hardneſs of it, and calculating the time and number of men it muſt have taken up to bring it into its preſent form. For certainly there is to be found in it wherewithal to exerciſe worthily the pencil of a Cornelius le Brun, whoſe juſtneſs cannot enough be commended; and it is impoſſible for mere verbal deſcriptions to give an adequate idea of it. I am far from warranting the dimenſions here given any further than to the groſs gueſs of my eye.

Voyage to the Eaſt-Indies 1750, p. 92—97.

The



III SALSET from BACIM
IV EXCAVATIONS at DJEGUESERI
Excavations at KENERI
SALSET from SHEVAN
SALSET
V EXCAVATIONS at MONPESER.
VIII CAVERNS at ELEPHANTA
VII Inscriptions at Keneri

The next deſcription in order of time about ten years after is that of monſieur Anquetil de Perron, in the preliminary diſcourſe to his Zend Aveſta.

" My firſt attention (ſays he) to the pagodas of Elephanta was to look for antient inſcriptions as at Keneri. I found only the names of travellers chiefly Engliſh and Portugueſe; I contented myſelf therefore with taking the dimenſions of the excavations and proportions as at Keneri.

Begiuning with the pagoda A (plate I. VIII. A) on the right of the large one, and whoſe entrance (1) is ſeven canes high, you meet with a ciſtern under a cut rock (2), then a divan (3) four canes and a half wide, by one cane long, and one cane three-quarters high. At the further end is the ſanctuary two canes and a half ſquare without figures: but in the middle a kind of lingam thrown down. On the right (6) at the end of the ſecond veſtibule (5) which has two pillars like thoſe of the pagoda four and a half wide, one and three-ſixths high, and one and a half deep, is a man ſitting, whoſe cap reſembles thoſe of two figures in the pagodas of Djegueſeri and Keneri, and at his ſides two men ſitting looking at him. At the other end at bottom the ciſtern is continued with ſteps: over it is a room begun by a kind of cleft about one foot and a half wide. Fronting at the entrance to the right (8) of the door of the ſanctuary is a mutilated figure; on the left (9) appears a man with four arms ſitting, leaning on one elbow, and holding a ſtaff. To the left of this man are two women ſtanding, one putting her hand behind the other's neck, and further on to the left of this woman is a man ſtanding, having on his head a cap like thoſe before-mentioned with long ears, and a kind of hair hanging down, which is perhaps an ornament of the cap.

From this little pagoda you enter the large one B plate I. VIII. [a] which is ſeven canes deep from a to b, and ſixteen wide from c to d. ſupported by thirty pillars, of which 6 run the greateſt length and 7 the greateſt width.

The ſanctuary (11) is four canes deep with a door in each front, and on each ſide of theſe doors a giant ſtanding naked and holding a ſword. In the middle is the lingam of the uſual ſhape (12).

On the right ſide of the pagoda A is a large mutilated figure of a man ſtanding with eight arms [b]. The firſt two arms are broken: the ſecond armed with a ſabre, the third holds by the thigh a child with its head downwards; with the fourth arm, which is lifted over his head, the giant ſupports a veil, which covers him like a tent, and hangs down behind. The firſt left arm of this coloſſus is broken; in the ſecond he holds a kind of a full mortar, or a cup into which a child ſeems to fall, and in the third a bell with a clapper, or a mortar with a peſtle. The fourth left arm placed like the fourth right ſupports the ſame veil. Behind the right arms is an elephant whoſe head anſwers to the ſabre held in the ſecond arm. Underneath are many little figures and above the arch or cornice, whereon is the large figure is a kind of ſhield (plate I. VIII. D) with the characters in the middle cut in.

At the correſponding extremity of the colonade ſtands a man with four arms: at his right a woman, and behind her another woman. Lower down to the right of theſe women and a little forwarder is another woman holding a ſtaff of command. At the corner ſtands a leſs man holding a vaſe (F.). The giant has in his left hand a kind of pine apple. Thisgroupe

[a] See this pagoda deſcribed in Ovington's Voyage, French tranſlat. vol. I. p. 153. 157. and H. Groſe's Voyage, French tranſlat. p. 84—87.

[b] See our ninth plate.

conſiſts of eight large figures ſurmounted by ſmaller in the ſhape of angels.

Proceeding toward the bottom on each ſide is a room (3) three canes and a half ſquare, and one and a half high without figures.

At the further end to the right (4) ſtands a giant four canes high: his wife ſtands at his left three and a quarter high reſting her left hand on a dwarf. The coloſſus has four arms; one of his left arms reſts on a large dwarf quite naked, having round his neck a ſort of collar, whence hangs on his breaſt a kind of calibaſh (G.) and in his left hand he ſeems to hold a hooded ſerpent twiſted round his arm. Overagainſt the giant is a man ſitting on his heels, and at his left hand ſtand two women holding a ſtaff, and one of them having her hand on her boſom. This groupe conſiſts of ſeven large figures, over which are many ſmaller ones [*c*].

At bottom in the middle is a buſt or half body with three faces each a cane high. One may judge of the ſize of this body if intire by the figures which are a cane long by nine inches thick: the diameter of the bracelet is half a cane. This buſt has a fine collar adorned with precious ſtones like that of ſome order, and a cap which is ſo curious as to deſerve drawing. On each ſide are two Schoupdars of coloſſal proportion having each a dwarf at their left hand [*d*].

At the further end to the left (6) is a woman ſtanding, and leaning with four arms. One of her right hands reſts on an ox's head: in one of her left hands ſhe holds a kind of mirror. On the left appear two women, one holding a ſtaff, the other a little coffer. On the right ſtands a woman holding in her hand the ſtaff (plate I. VIII. E.) behind her is an elephant [*e*].

[*c*] See our ſixth plate.
[*d*] See our fourth plate.
[*e*] See our fifth plate.

Still

Still more to the left (7) is a man ſeated: at his right appear two women, one holding her child at her breaſt by the ſide of a man who ſtands near her. A man and woman are on the left of the man who ſits [*f*].

At the oppoſite extremity (8) are three figures of men ſitting on ſeparate ſeats and on the ſame line: the middlemoſt has four arms and is quite naked. They are accompanied with *Gones* with elephants' heads. This groupe is compoſed of eight figures of middle ſize and defaced. The middlemoſt is the largeſt, and ſeems to have its hand on the breaſt of a woman now headleſs.

At the entrance of the pagoda to the left (9) is a figure ſitting, the reſt broken [*g*], on the right a great figure with ſix arms. This giant holds one hand on his breaſt, and in one of his left hands holds a child. On his right are two women and a man behind them: at his left a man holding a ſtaff.

On the left of the great pagoda is another excavation leſs conſiderable C. the hall in the middle of which is nine canes wide, five and a half deep, three and a half high.

On the left (2) is a divan three canes wide, two deep, with two pillars at the entrance, in which was then a foot of water.

Fronting the entrance (3) is a giant between two dwarfs.

At the further end (4) a ſanctuary with a lingam. Four ſteps lead to the door which is N. W. This place is four canes deep and three wide: round it (5) is an excavation one cane and a half wide.

[*f*] See our ſeventh plate B.

[*g*] When the Mahrattas retook Salſet, to fetch off the plaſter with which the Portugueſe had covered ſeveral of the figures, they fired ſome cannon in the pagodas of Monpeſer and Elephanta, which brought down part of the bas reliefs: ſeeing this effect, they deſiſted, and cleaned the plaſter from the figures with hammers.

In

In front at the entrance on the right (6) is another giant with four arms leaning on a dwarf. (7) is a divan two canes and a half deep, where was then water. At the end (8) is Gones: oppoſite him (9) a man ſtanding: at the end (10) ſix figures painted on the wall and very freſh: 3 repreſent women, one of whom has a child in her arms.

The baſe (plate I. VIII. H.) of the pillars of the excavation B is a cane high, and two-thirds of a cane wide. From the foot of the pedeſtal to the capital a cane (b), figures at the corners over the pedeſtal, the ſhaft (c) fluted: the whole pillar is two canes and a half high as well as the width of the ſpace between the pillars.

After having carefully examined all the curioſities of theſe pagodas, I went to paſs the night in the little aldee of the fiſhermen, which forms a ſtreet on the ſlope of one of the mountains of Elephanta.

Next day December 7 at day-break, I went to the foot of the ſecond mountain fronting Bombay, in the corner of the iſland where is the elephant that gives Gallipouri the name of *Elephanta*. It is of the natural ſize, of black ſtone detached from the ground, and ſeems to carry its young one on its back."

The next deſcription is that by Mr. John Hunter in Archaeologia, vol. VII. p. 286—302. which we forbear to tranſcribe, but proceed to what to us appears the moſt accurate of all preceding deſcriptions, that by Mr. Nieubuhr [*b*], which we ſhall make no apology for tranſlating at large, and copying his plates, the inſpection of which will ſhew, how exactly M. de Perron has deſcribed the carvings.

[*b*] Voyage de Nieubuhr, Amſt. 1780. II. p. 25—35. 4to.

"Several

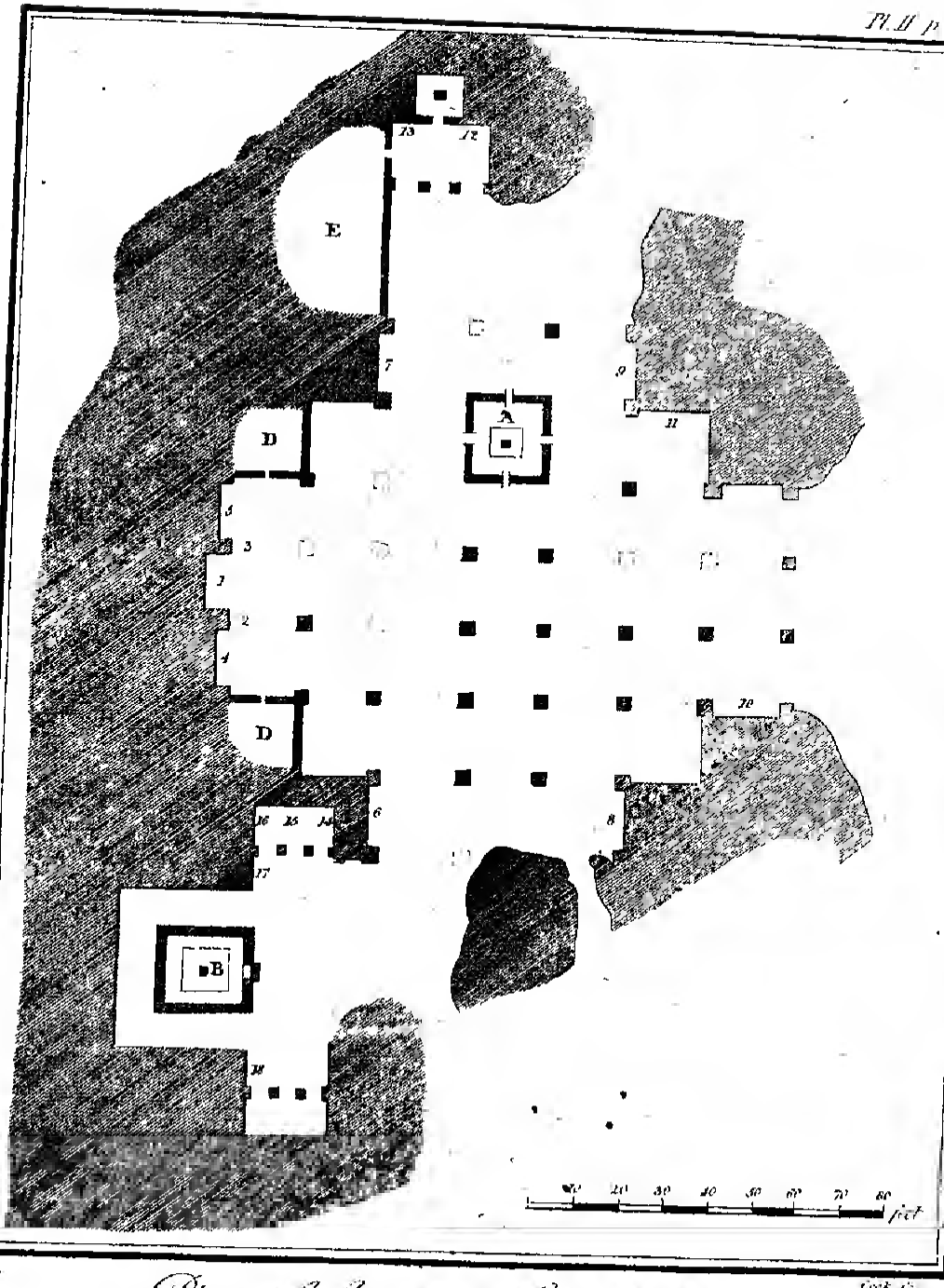
" Several travellers mention the old heathen temple on the little iſland of *Elephanta* near Bombay, but in a ſlight and ſuperficial manner. I thought it ſo curious and ſo deſerving the attention of the lovers of antiquity, that I viſited it ſeveral times, and made drawings of all the moſt remarkable parts of it.

This temple ſtands very high againſt or rather in a mountain, wherein it is hewn in a very hard rock. Its length is about one hundred and twenty feet, and its breadth nearly the ſame without including the apartments or chapels on the two ſides. See the plan, plate I. The principal entrance is to the North, where in front is a plain formed to all appearance by art, from whence you have a beautiful view to the ſea and the neighbouring iſlands. There are alſo entrances to the Eaſt and Weſt, ſo that freſh air would never be wanting in this temple provided it were kept neat. But at preſent it is a receptacle for beaſts, particularly cattle in the heat of the day for the agreeable freſhneſs. The area of the temple is ſomewhat raiſed by the duſt blown in by wind, and the ſoil carried in by rain: but it is ſo little raiſed that there is reaſon to believe it has been cleaned out within theſe few years.

The principal building within is ſtill fourteen feet and a half high. A number of pillars ſupport the mountain over the temple, and the architect has contrived them all out of the rock. A few, whoſe ſite is marked in the plan by dots, are ruined at the bottom by time; the reſt are ſtill perfect. One of them may be ſeen plate III. [*i*] only I muſt obſerve that on ſome of them near the corner marked A is an image of the god *Gonnis*, which is a little human figure ſitting with an elephant's head which is not expreſt here. In the principal building is a room marked A, plate II. the walls of which the architect has likewiſe

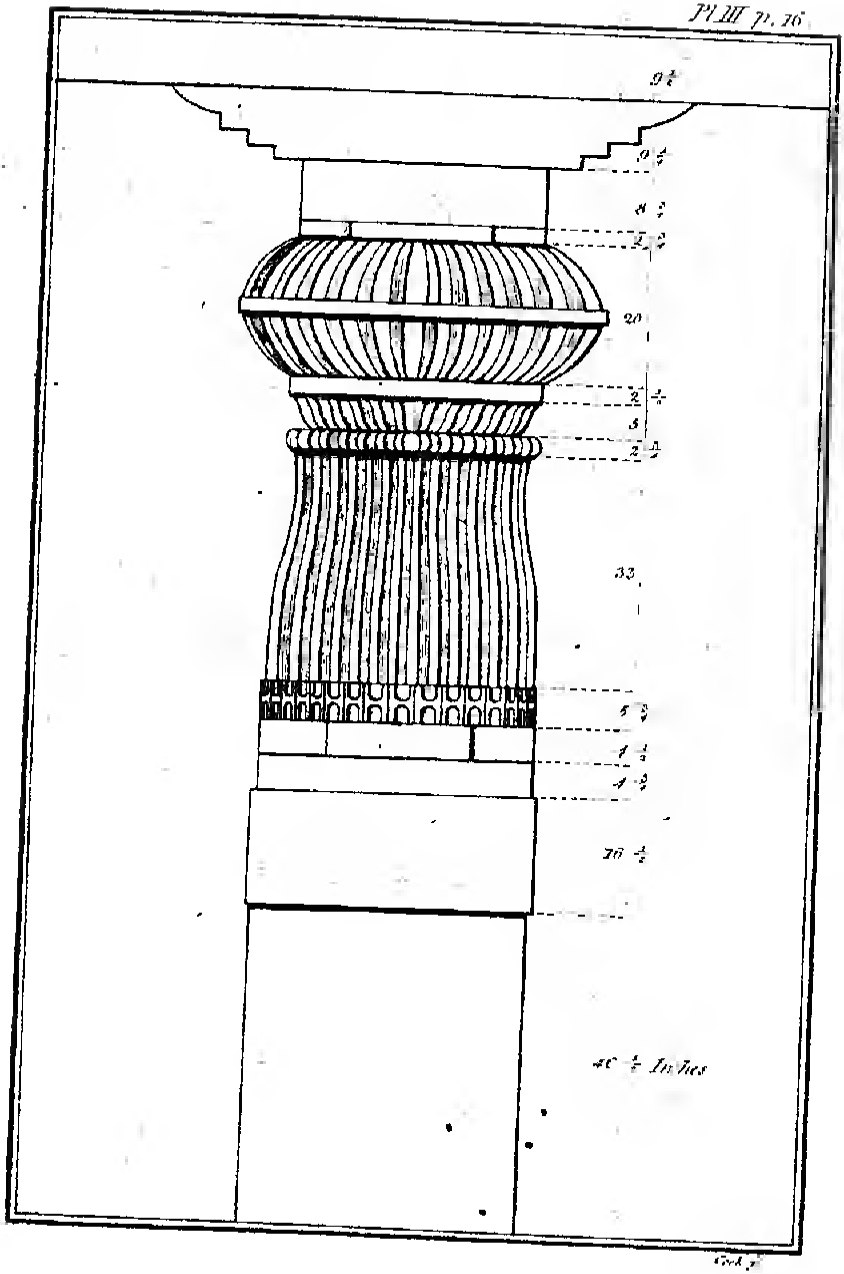
[*i*] See this in plate XXIII. fig. 1. of Archaeologia, vol. VII.

contrived




Cook fc.

*Plan of the temple of Elephanta.*


9 ½
0 ½
8 ½
2 ½
20
2 ½
3
2 ½
33
5 ½
1 ½
4 ½
76 ½
40 ½ Inches

contrived out of the rock when the whole building was made. This room has four entrances, and on each ſide of each of its doors is a human figure thirteen feet high; all in ſuch high relief that only the back adheres to the wall, and all hewn out of the rock on the ſpot at the beginning of the work. Theſe eight figures are much damaged at the feet, not by the artillery of the Portugueſe as ſome travellers pretend, but by the rain water which has for many years run into the temple in the wet ſeaſons, and remained there a long while. If the Portugueſe had really intended to deſtroy theſe heathen figures, they would have taken a very fooliſh method by drawing cannon up ſuch a high mountain to do what might have been done at far leſs expence by a hammer, which has probably been employed to as good purpoſe upon ſeveral figures.

The ſide walls are alſo full of figures in high relief, which the carver has alſo contrived in the rock. Theſe muſt doubtleſs repreſent the hiſtory of the Indian gods and heroes, and may furniſh the learned with matter for many obſervations. They are not indeed ſo beautiful as the bas reliefs and ſtatues of Greek and Roman maſters, but far better as to deſign and poſture than the Egyptian deities, and alſo very handſome conſidering their high antiquity. Near N° 1 on the plan and conſequently at the firſt entering one ſees the principal figure, which probably repreſents *Brama*, *Viſtnu*, and *Madeo*, or ſome other deity in whoſe honour this temple was built. There are repreſented in plate IV. with the figures there near the pillars marked 2 and 3. This principal figure is a buſt with three heads, in length from the ground to the top of the cap about thirteen feet; and it has four hands [*k*]. This as well as moſt of the figures here has the under lip thick, and the ear-rings very heavy ſo as to bring

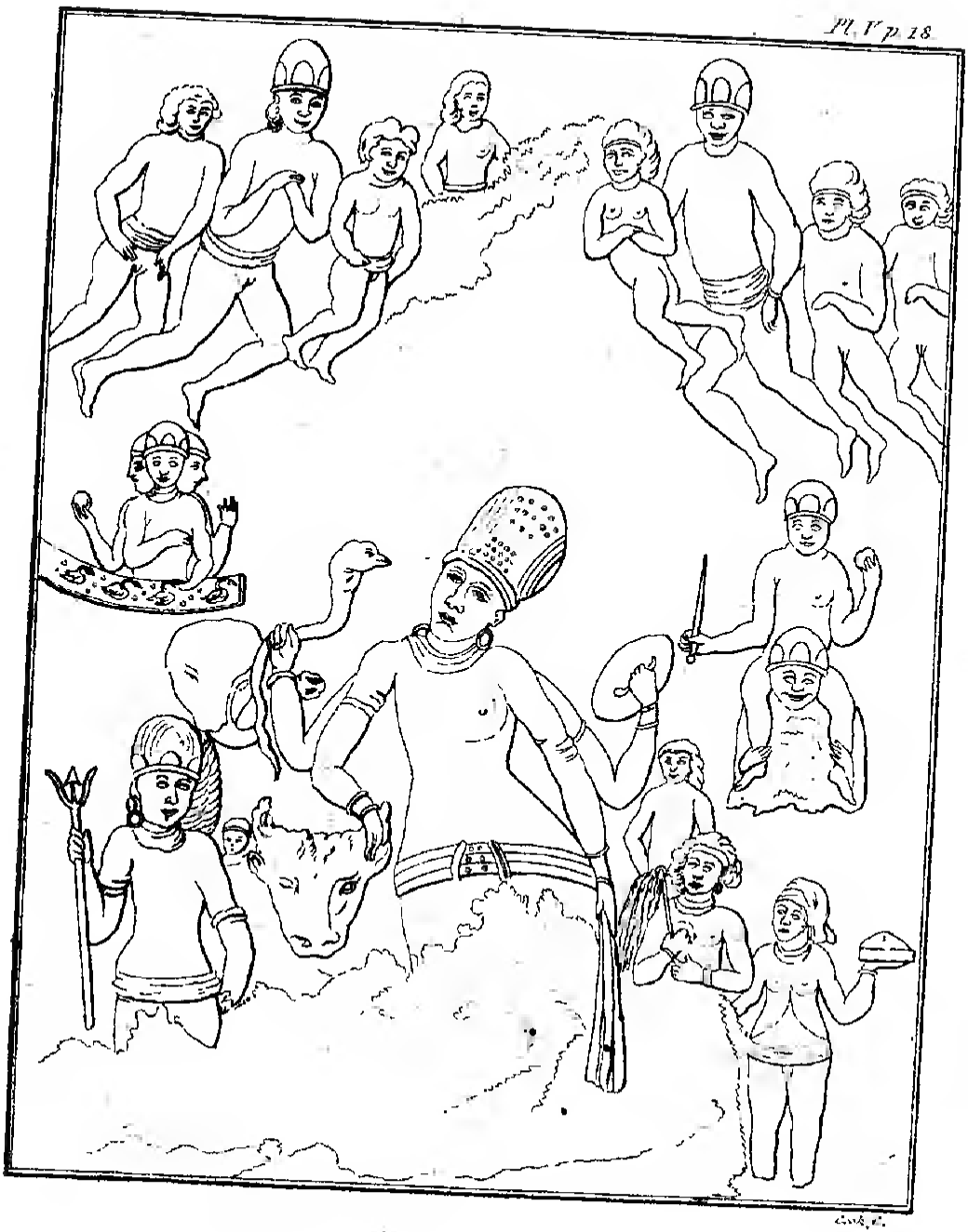
[*k*] See an indifferent engraving of it, Archaeol. VII. plate XXIII. fig. 2.

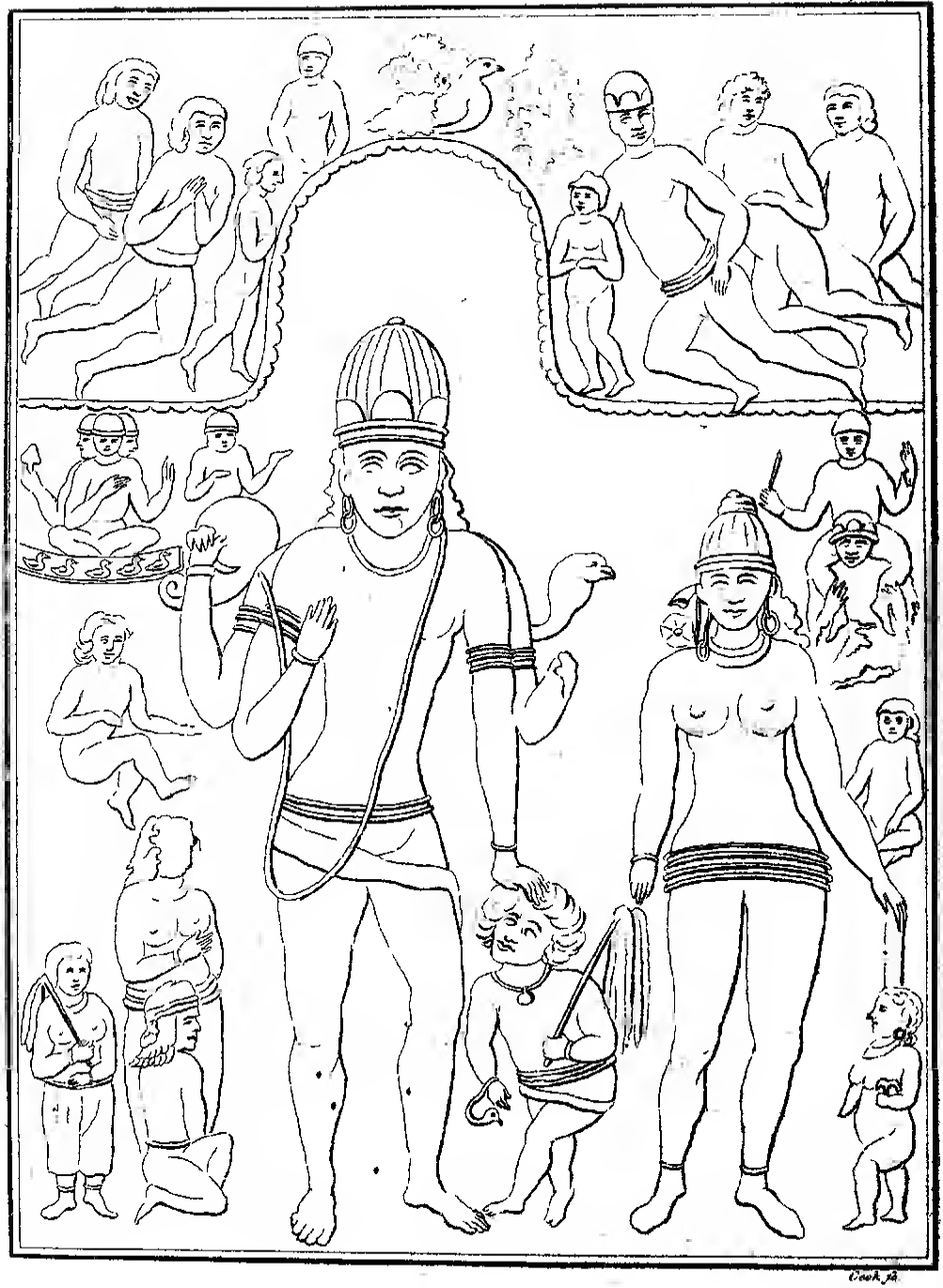
the extremities of the ears very low, a fashion which still obtains among the modern Indians. Only one of those heads has whiskers: the other two as well as the rest of the principal figures of the temple have neither whiskers nor beard. At present all the young Indians wear whiskers, and the older let their beards grow. Two of these great faces have a serious air; the third seems to smile at a hooded serpent. What this bust holds in its two left hands it is impossible to know. The caps are wrought with great care, and if we may judge by the ornaments seem to represent metal ones. The figure in front appears to have in front a great precious stone, and on the breast a magnificent collar of precious stones and pearls. The whiskered head seems to have a death's head in its cap.

The figure to the right of that last described, and which in the plan is near N° 2. is about ten feet high, but has by time lost both feet and one arm. It seems to rest its right arm on the head of another figure, which is sitting and laughing. The principal figure on the other side near N° 3. in the plan rests the left arm on the head of a dwarf. The large figures have each a small cord over their shoulders, very heavy ear-rings, bracelets above and below the elbows, as may be seen in the plate.

Near N° 4. in the plan are about thirty figures which undoubtedly represent the adventures of a hero or deity of the Indians. I have drawn only the principal in plate V. The principal figure of this groupe is a woman with only one breast, and perhaps intended for an Amazon. She has four arms: the foremost right arm rests on the head of an ox: in the hinder right hand she holds a serpent, in the foremost left hand a piece of linnen or some such thing, and in the hinder one a little shield. She wears exactly the same cap as the other principal figures of this temple. She has also ear-rings, a collar, a girdle, and rings on her arms and hands. The lower part of the rock

out





out of which the whole is hewn is damaged by time. On the left hand is a little female figure, with a fly flap of the form at preſent in uſe in India. Among the reſt of the figures, that to the right oppoſite the elephant's head ſeems remarkable. It has three heads and four arms, and there are geeſe repreſented on its ſeat. The figure on the ſhoulder of another appears alſo in other places. Whether one of theſe figures is intended to repreſent the Indian Neptune, whether thoſe in motion about it are to be taken for angels, and in ſhort the deſign of the whole muſt be left to the determination of perſons ſkilled in Indian antiquities. Perhaps after more light has been obtained concerning the religion of the Hindoos, or by ſome future traveller ſhewing theſe figures to ſome learned bramin we may be enabled to explain the whole.

The groupe plate VI. is near N° 5. in the plan. The principal figure is near eleven feet high, and reſts the foremoſt left hand on a dwarf who looks up with a piteous air as if complaining of the heavy hand of his maſter. This dwarf holds in his left hand a great fly flap, and round his right hand is a ſerpent, and what he has on his head may be a turban. The large female figure reſts on a little female dwarf, which ſeems likewiſe to be ſinking under the weight. At the right is a little female figure in breeches.

Near D on the plan plate II. are certain dark apartments, in which was water left by the cows that ſhelter there. Near E is another large dark apartment. It is uſual for travellers who viſit theſe caverns to fire off a gun to drive away the wild beaſts that may lurk there. For myſelf, I declined entering this or any cluſter of apartments where I had reaſon to ſuſpect there might be wild beaſts, eſpecially as I was not ſure there were any other ways out, or whether they could come forward after

they had been alarmed. Alexander Hamilton fired his piece in one of theſe vaults, and out came a ſerpent fifteen feet long and two feet thick, which drove him and his companions out of the pagoda, and put an end to his obſervations [*l*]. An officer at Bombay fired alſo in a like temple at Canari in the iſland of Salſet, and was preſently ſurrounded by a ſwarm of waſps, which ſoon threw him down; and his companions, who heard the diſcharge and ran up to ſee if any wild beaſt had attacked him, found him in a terrible ſituation. Theſe waſps had large round neſts ſuſpended to the roof by a kind of cord, and would not have meddled with the officer if he had not moleſted them firſt [*m*].

The figures A plate VII. repreſent a groupe marked on the plan near N° 6. The principal figure is repreſented ſitting. It had four arms, but three are mutilated. The little figure ſeated on the right has loſt its head, and the rock itſelf is greatly damaged at bottom. On the left hand of the principal figure is a woman carrying her child in the ſame manner as the Indian women do at preſent [*n*]. This groupe differs from the reſt in this, that at the entrance are two figures buried as it were up

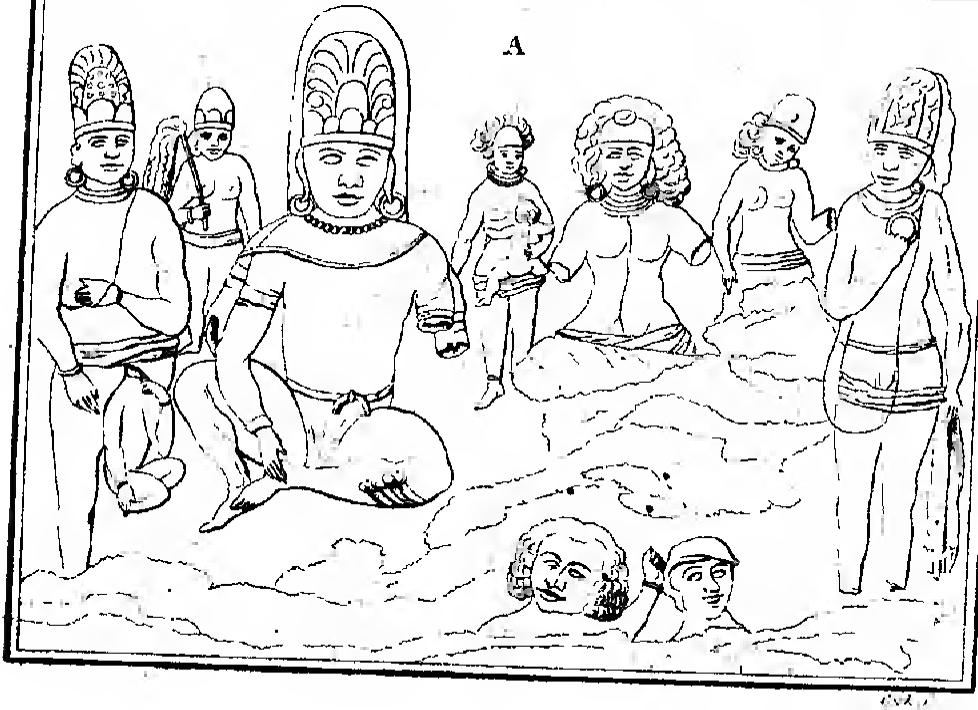
[*l*] Account of the Eaſt Indies, I. 242.

[*m*] Mr. Hornbug a Swediſh gentleman in the ſervice of the Dutch Eaſt India Company, who was at Surat in my time, informed me after his return in a voyage which he made by Copenhagen, that he had alſo been driven out of the pagoda at Canari by waſps: his people were going to dreſs their meat at the entrance of the pagoda, and the waſps were ſo provoked by the ſmoke, that they not only drove all the company out of the pagoda, but purſued them a great way into the country, and the horſe of Mr. Boye, an Engliſh captain at Bombay, was ſo ſtung by them that he died next morning.

[*n*] I know not whether this manner of carrying their children is not the chief reaſon that the Indians walk ſo upright, and turn their feet ſo much out without the aſſiſtance of a dancing maſter; for when a child ſits on its haunches the mother can ſupport the back with one hand, and thus her feet have more liberty than when they are carried in the arms as the Europeans do: beſides, in this country children are never ſwadled.

B

A



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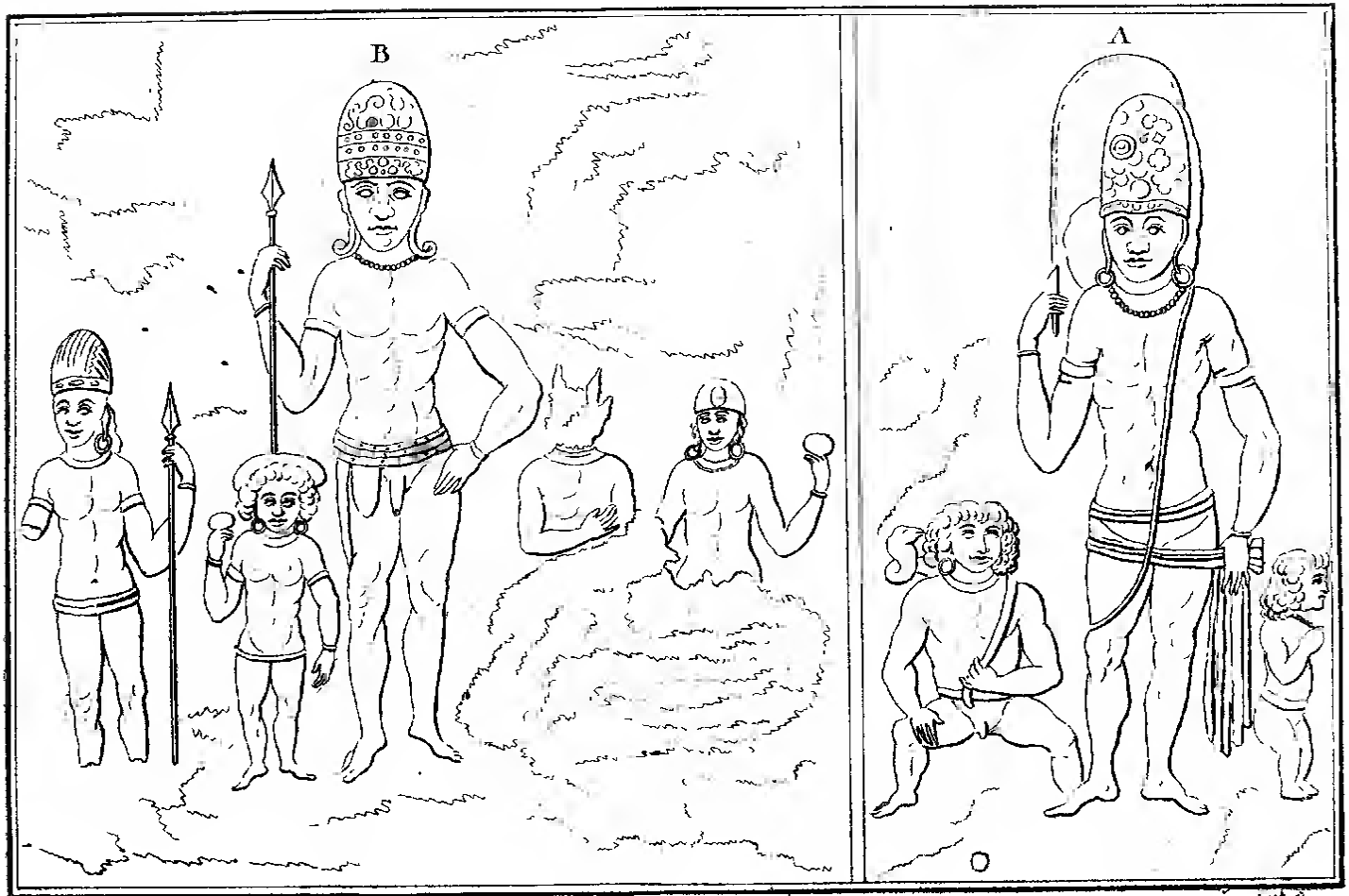

B
A

to their necks, making a lamentable appearance. Their head-dreſs might paſs for a perruque, and thence one might conclude that the Europeans were not the firſt inventors of that faſhion. Above theſe figures are a number of others floating in the air, one among which has a beard.

Near N° 7. in the plan is the groupe plate VIII. Here the principal figure is a female with four arms, and probably repreſenting ſome deity. On her left is another figure with four arms, and below is a deity ſitting with four heads. In this plate alſo are ſeveral head-dreſſes like perruques.

The figures of the groupe near N° 8. in the plan ſeem all to have been wantonly defaced: for moſt of them have loſt their heads. The principal figure is ſeated, and has ſix arms, and by one hand it holds a woman. Near N° 9. plate II. is a monſtrous figure with eight arms as repreſented in plate IX. Its mouth is open, and it has a fierce look; the two foremoſt hands and the two feet are gone. In the ſecond right hand it holds a ſabre, in the third a child by the legs, in the ſecond left hand a baſon, in the third a little bell, and in the two hindermoſt hands a great cloth. Over and under this great figure are ſeveral little ones who all have horror painted in their countenances. Other travellers have fancied this a repreſentation of the judgement of Solomon [o]. An Indian told me it muſt repreſent *Kos* or *Kaun*, a powerful king, who ſlew a number of children of his relations, which are here repreſented by a chain of heads. The diſh may ſignify that he received in it the blood of the murdered infants, and the bell that he proclaimed his coming by it. Laſtly, that his conſcience was ſo harrowed by the reflections on his many horrid actions, that he ſought to conceal himſelf from the world, which may be meant by the cloth which he holds in both his hindermoſt hands.

[o] See Archæol. VII. p. 332.

The

The figures of the groupe near N° 10. are almoſt all defaced. Many of them reſembled thoſe exhibited in the preceeding plates, but here was one on horſeback.

Near N° 11, the principal figure is very large. It has ſix arms, but the whole is much damaged. On the left are three women, and on the right a figure with a ſpear in its hand. Over it is an elephant's head, and two figures ſitting one on another, and oppoſite to them, a figure ſitting with three heads. Among the little figures which are, if one may ſo ſay, borne in the air, is a *Gonnis* or *Hannawant* with a ſabre in his hand, of which more hereafter.

The chapels on each ſide are about ſix feet high within. They are not ſo high as the principal building; but the whole here is likewiſe hewn out of the rock. Behind one, is a little room C, where I found nothing but a ſtone thrown down. The ſide walls of the front chapel are all adorned with as good figures as thoſe of the great pagod, but of ſmaller proportions.

The principal figures of the group near N° 18, are in plate VII. at B. Here the principal perſonage is ſeated almoſt in the ſame manner as the Eaſterns at preſent, when alone or among their equals, with this only difference, that at preſent it would be thought an indecorum to expoſe the ſoles of the feet. The two figures adjoining, one of which is mutilated, ſit on their heels juſt as at preſent a Mahometant of mean extraction is obliged to do in the preſence of another of rank. Several little figures in a moving poſture appear above, but greatly damaged.

The three figures H, plate X., near N° 13, are tolerably well preſerved. The principal figure, which is ſix feet five inches high, has a dwarf on each ſide, both which ſeem to wear great wigs; one of them has a ſerpent on his ſhoulder.

Cloſe

Cloſe to this is another groupe of ſeveral figures all much damaged. The principal figure had four arms. Among the little figures are two, one on the other; the uppermoſt had likewiſe four arms, and that which covers it on its ſhoulder has whiſkers. We ſee here alſo an elephant's head. The ſitting figure with three heads is a human figure on a buffalo, with great horns and a great ſerpent.

The chapel on the other ſide of the temple is larger than that laſt deſcribed, but about the ſame height. The pillars which were at the great entrance are ſo defaced by time that one can ſcarce diſcover the traces of them; but the figures on the wall are ſtill in part well preſerved. Near N° 3 in the plan, is a groupe, the principal figures of which are drawn at B, plate X. The largeſt is ſeven feet and a half high, and reſts a ſpear on a ſmall female figure, which ſeems to have a cuſhion on its head for that purpoſe. Among the other figures not drawn is that with three heads on a ſeat adorned with geeſe, a figure with four arms ſitting on the ſhoulders of another, and above are ſeveral little figures.

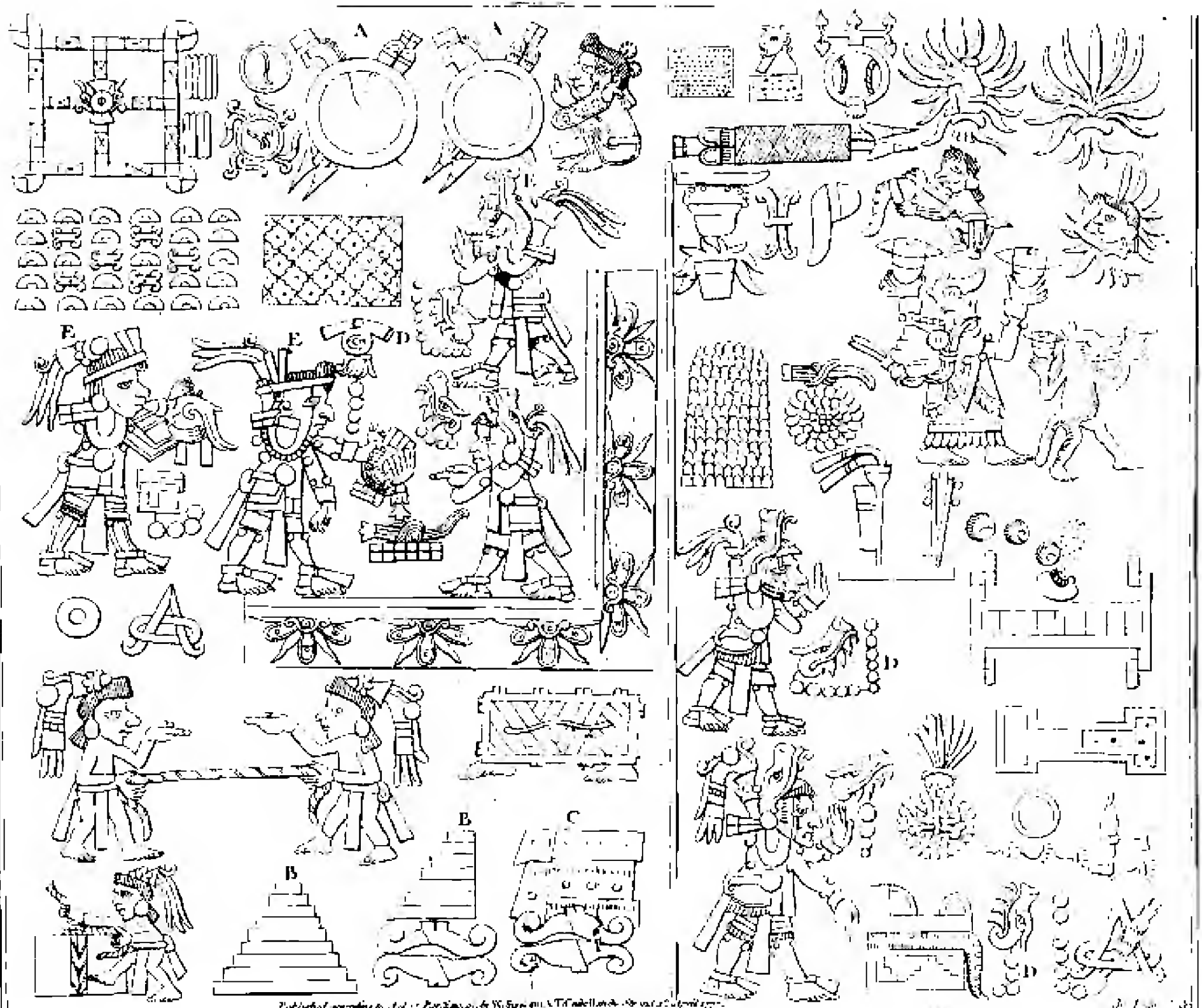
The figures on the two walls 15 and 16, have ſuffered greatly by time. The principal ones being very large and conſequently leſs injured, may repreſent a ſubaltern deity, *Gonnis* or *Hannavant*. His hiſtory is well known by the relation of former travellers. I ſhall however recite it as I heard it from the ſailors who brought me thither from Bombay.

*Parvotti*, wife of *Madeo*, one day bathing in a river, met with ſuch good company as prevented her returning home ſo ſoon as uſual. She therefore formed of the filth which ſhe waſhed off from her body a boy whom ſhe named *Gonnis*, and ſent him home to take care of the houſe during her abſence. In the mean time Madeo returned, and aſked him who he was, and what he did there. Gonnis replied, he was ſon of Parvotti,

Parvotti, who had ſent him to take care of the houſe. Madeo refuſed to acknowledged this ſtep-ſon, and flew into ſuch a paſſion, that he cut off his head. After this Parvotti told her jealous huſband of what materials ſhe had formed their ſon. Madeo finding his wife was not ſo criminal as he thought her, was ſo grieved at the murder he had committed, that he wiſhed to bring young Gonnis to life again, but he could not find his head; and as it was impoſſible the lad ſhould live without a head, Madeo cut off that of a young elephant, and ſet it on his ſhoulders, and this is the reaſon why Gonnis is repreſented as a man with an elephant's head, and under this form he is ſtill worſhiped on the Malabar coaſt.

The inhabitants of the iſland of Elephanta, who may amount to about 100 poor families, ſeem to regard this whole temple, ſolely for the ſake of this little chapel. That they ſtill go to viſit it, I am an eye witneſs, being one day in the temple when I ſaw one of theſe iſlanders came in to pay his devotion. They alſo keep this chapel tolerably neat, and not only the two beforementioned figures of *Gonnis*, but alſo ſome ſhapeleſs ſtones heaped up before the chapel had been very lately rubbed over with a red colour. Theſe little heaps of ſtones may probably repreſent ſome inferior deity or ſome hero or ſaint, ſuch being frequently found at Bombay, on the road, and eſpecially under ſuch trees which the Indians account ſacred. I was ſurpriſed to find one in a pagoda, where one ſees ſo many gods and heroes, but poſſibly the Indians at preſent worſhip no other of the ancient deities of the country except *Gonnis*, or perhaps a little heap of ſtones rubbed with a red colour may repreſent ſome new hero who has no ſtatue in this pagoda, and whom the bramins cannot repreſent better for want of carvers or rich devotees. Future travellers may perhaps obtain explanations of all this from the bramins.

Near


A
A
E
E
E
D
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B
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C
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D

Near N° 17 in the plan, is a large figure holding a ſerpent in the ſecond right hand and reſting the foremoſt left elbow on a little figure. Near N° 18, are a great and two ſmall figures, but much defaced.

Within this chapel is a room marked B, whoſe walls are cut in the rock, as are thoſe of the room A. It differs from this laſt, having but one entrance, and its walls being ſtill all ſmooth, and as its floor is kept very neat it may eaſily be ſeen that it is higher than the chapel. In the middle of this room is a hole in the bottom filled up with a ſtone, ſo that not only the principle, but the two other pagodas have a private room, A. B. C. which in all probability was deſtined to the ſame uſe. I leave to others to determine whether here may have been buried the aſhes of different founders, or whether here were kept the ſacred things belonging to the temple, or whether they ſerved for any other religious uſe. I found no inſcription.

The preſent inhabitants of this little iſland knew nothing about the antiquity nor hiſtory of this ſuperb temple. According to their opinion, there came hither certain people who in one night hewed all theſe figures in the rock, and went away next morning. The preſent Egyptians have nearly the ſame idea of the ſuperb monuments of their anceſtors.

It is pretended, that not far from hence was a ſmall pagoda hewn in the rock; but I never ſaw it, there being no beaten path, and the graſs being ſo high, that my guides were afraid of ſerpents or wild beaſts.

Not far from the ſea coaſt, and in the open plain, is to be ſeen an elephant cut out in hard black ſtone [p]. This has doubtleſs occaſioned the name of *Elephanta* to be given to this iſland by the Europeans, ſince Mr. Anquetil tells us the Indians call it *Gali Pouri*. The ſtatue is of a tolerable ſize, but not ſo big

[p] See this Archæol. VII. plate XXI.

as the largeſt elephant I have ſeen at Surat. It carries ſomething on its back, but time has entirely defaced it. The ſtatue is already ſplit, and will probably ſoon fall to pieces. As for the horſe mentioned by Ovington and Hamilton, I did not ſee it [q].

In the iſland of *Salſet*, are ſeveral other temples hewn in the rocks in the ſame taſte as that at Elephanta. This laſt iſland belongs indeed to the Marattas, but as it is but ſmall, and has but few inhabitants, it is not regarded, and the Engliſh go to it when they pleaſe. But if an European wiſhes to ſee the antient pagodas on the large and fertile iſland of Salſet, he muſt aſk leave of the Governor of Tana, and even of the chief of the Marattas at Perſia, which was the reaſon I did not go to Salſet; for before my arrival at Bombay, the Marattas had taken a Daniſh veſſel, and ſtill detained ſome of the people; and during the laſt month of my ſtay, the Engliſh had ſome difference with the Marattas, ſo that I did not think it prudent to apply for paſſports [r].

Not far from *Fort Victory*, is ſaid to be a great pagoda hewn in a rock, or as another author expreſſes, twenty-five houſes, with rooms hewn in the rock [s]; and an Engliſh officer aſſured me, that he had found near *Trichanopoly* a great pagoda hewn in the rock. In ſhort, one ſtill finds among the Indians, one of the oldeſt nations in the world, ſo many valuable remains of antiquity, which deſerve more attention from the literati

[q] It is however engraved in Archaeol. VII. plate XXI.

[r] In plate I. fig. 3. is a plan of the iſland of Salſet.

[s] Fryer went to ſee a ſimilar temple at *Dunganeſs*, (account of Eaſt India, and Perſia, p. 135. 137.) Thevenot ſaw another at *Ellora* or *Iloura*. (Voy. des Indes, 221. 223.) Anquetil deſcribes this temple (Zend Aveſta I. 1. p. 234—249) that of *Elephanta* (ib. p. 419.) that of *Kanari, Paniſer* or *Mompeſer* on the iſland of *Salſet*, (ib. p. 394. 413.) He has copied ſome inſcriptions there, which may be of conſequence to the lovers of languages; but what this traveller

literati of Europe, that has been hitherto been beſtowed on them.

Though there does not appear ſo much greater merit in the works of the antient Egyptians than in thoſe of the Indians, the latter requiring ſuperior knowledge of drawing and carving to what the Egyptians have ſhewn in the former, there can be no doubt that there was a great conformity between the religion of the two people. Our acquaintance with that of the Egyptians is derived from the Greeks, their laws and religion being entirely changed, and their books loſt; whereas thoſe of the Indians have not undergone ſo complete a change, nor has the nation been entirely ſubdued; even in the provinces overcome by the Mahometans, they are allowed the uſe of their own religion. The antient books remain, and the bramins can read them. If, therefore, any of the inferior deities or heroes here repreſented have ceaſed to be objects of worſhip, no doubt their hiſtory is ſtill known to the bramins. It were therefore to be wiſhed, that an able draftſman could be ſent purely to draw theſe antiquities, and an impartial man of letters to learn the language, and converſe with the bramins: and who can ſay how far all theſe would contribute to elucidate the oldeſt Greek and heathen writers?"

traveller ſays of himſelf, p. 190. does him no honour. He took from the temple of Poniſer a figure of a cow, which the bramin had juſt rubbed with oil out of veneration, and refuſed to reſtore it to their earneſt entreaties; they could not take it from him because he was armed. This is but one inſtance he gives among many others of the mildneſs of their character; and could a bramin or any other ſtranger have behaved in ſuch a manner among chriſtians in Europe, as he behaved among the Indians, without drawing on himſelf the conſequence of their reſentment? Who can hereafter blame the bramin from debarring Europeans from a ſight of their ancient temple?

Deſcriptions of the pagoda of the iſland of Salzette, which the Portugueze call the iſland of CANARIN. By Gemelli Careri, 1693.

The pagoda or temple of Canarin of which I am going to give an exact deſcription is one of the greateſt wonders of Aſia, both on account of its being ſuppoſed a work of Alexander the Great, and becauſe the workmanſhip is ſo excellent and wonderful that none but an hero like him could have undertaken it. What moſt of all ſurpriſes me is that ſuch a wonder ſhould be unknown to Europeans, for I have ſeen no author that mentions it, and I am particularly ſurpriſed that a man of genius like Pietro Della Valle, who travelled for his pleaſure, and was ſo regardleſs of expence to gratify his curioſity, ſhould have neglected to ſee it, when I with a ſmall income have ſpared neither money nor trouble to ſee every thing, and to communicate what I have ſeen to the public. As to Tavernier it is not ſurpriſing that he ſhould have troubled himſelf ſo little about the pagoda. He traded in precious ſtones and travelled as a merchant, whoſe view is only to go to places where moſt profit is to be got, and to ſettle a trade. Accordingly in all his voyages to the Indies he neglected antiquities however within his reach.

I would have gone to Tana to viſit the pagoda from thence, but the father viſitor and the prior diſſuaded me, telling me that the beſt way for me was by Deins, where the nuns of St. Monica at Goa have a houſe ſix miles from Bacaim. From thence I went to the village of Monopeſſer at a mile diſtant to ſee a ſubterraneous church, which formerly ſerved as a pagoda, and is hewn out of the rock, on which are built the convent and college of the Cordeliers. It is one hundred and ten palms long and thirty broad. Its ſides are in the rock itſelf, only part of the

the facade is added. Near this place is another pagoda hewn alſo in the rock which formerly ſerved as an idol temple.

I got on horſeback accompanied by a Gentoo, who knew nothing of the way, and after traverſing a thick wood full of monkeys, lions, tigers, and venomous animals, for eight miles, we aſcended the mountain, on the top of which to the Eaſt is hewn another great pagoda and other ſmall ones under it.

The firſt work are two large pilaſters twenty palms high, a third of which from the bottom is ſquare, the middle part octagon, and the upper round, ſix palms diameter and fifteen palms diſtant from each other, and eight palms from the rock. They ſupport an architrave of one ſtone forty-four palms long, eight broad and four thick, the whole of the ſame material on the rock. Theſe three porticoes lead into a kind of great hall forty palms long cut out of the rock, at the end of which are three doors, the middlemoſt fifteen palms high and eight wide, and the other two four palms ſquare. They open into a lower place. Over theſe doors is a great cornice of the ſame ſtone four palms broad, and over this at the height of thirty palms from the ground are ſimilar doors or windows cut in the rock. At the ſame height are ſeveral little grottoes ſix palms high entered by three doors, the middlemoſt higheſt. Thirty-four palms from this is another little grotto. It is not eaſy to ſay what was the uſe of all theſe different works.

Ten paces to the right one ſees a kind of grotto open on both ſides twenty-four palms by fifteen, and in it a round cupola fifteen palms high with a ſquare cornice like that which is raiſed round the grotto. In this is an image hewn in low relief on the rock, ſeeming to hold in its hand ſomething not eaſily diſtinguiſhed, and having on its head a cap like that of the Doge of Venice.

Venice. Near it were two ſtatues in a ſubmiſſive poſture as if ſervants of the other, their caps of a conic form, and over their heads two little figures hovering like angels in the air. Under theſe are two little ſtatues reſting their hands on a ſtaff, and having at their ſides two children with their hands joined as if praying, and carrying on their ſhoulders a kind of ſtaff.

Near this place is another cupola all of one ſtone of the ſame ſize as the former but broken at top. It has been imagined that theſe two grottoes were burying places of the antient Gentoos; but there ſeems no foundation for this conjecture, no opening having been hitherto found into which the bodies or aſhes could be put, on the contrary they plainly appear not hollow, but only ſhaped in form of a cupola. Round this ſecond are four large figures in bas relief, holding in their left hands a kind of garment, and having at their feet and heads the ſame kind of caps, and the ſame little figures as before deſcribed. Oppoſite to this place are three little ones ſitting, then ſix others very large, and three of a middle ſize ſtanding and cut out of the rock: but the middlemoſt which ſeems to be the idol of the place has in its left hand a tree loaded with fruit. On the other ſide are ſixteen figures all ſitting, their hands on their breaſts, and wearing the ſame caps. One of them appears of higher rank, having on each ſide two figures ſtanding and two little children above.

A very little diſtance North of this place you meet with a grotto eight palms ſquare, and within it a kind of bed of the ſame ſtone four palms broad and eight long. On the facade is a ſtatue ſeated on its legs after the eaſtern faſhion, the hands joined on the breaſt, and another ſtanding holds a branch of a tree loaded with fruit, having over it a little winged child.

Beyond

Beyond this grotto on the ſame facade which extends above ſixty palms within the rock are two ſtatues ſitting in the ſame manner with their hands on their breaſt and the caps of a cornic form. Two others ſtand by them as their ſervants.

On the ſame ſide is the famous pagoda of *Canarin*. You enter it by an opening of forty palms, made in a wall of the ſame ſtone fifty palms long and eight broad, on which are three ſtatues. Before you enter the pagoda you ſee on the right a round grotto above fifty-one palms in circumference with many ſtatues round it, ſome ſitting, others ſtanding, and one on the left larger than the reſt. In the middle runs a cupola cut in the rock, whereon are carved various characters that no perſon yet has explained. On entering the firſt veſtibule of the pagoda, which is fifty palms ſquare, you ſee on the ſides two pillars ſixty palms high, with their capitals, and ſix in diameter. On that on the right hand at entering appear two lions with a ſhield at their ſides, and on the left hand two ſtatues. After paſſing theſe columns you ſee at the entrance of a grotto to the left two large ſtatues ſtanding looking at each other. Advancing further on you ſee on the left two other ſtatues of prodigious ſize, and a third on the right all ſtanding, ſurrounded by little ſtatues only within this veſtibule; but within the adjoining grotto which is twenty-four palms ſquare there is nothing curious. On the right hand where are the lions are no ſtatues, but two large vaſes on pedeſtals of proportional dimenſions.

Paſſing thence into another place, whoſe ſurface is flat, by three equal doors thirty palms high and eight wide, except that the middlemoſt does not riſe above the ground, whereas thoſe at the ſides riſe five palms. In this place are four columns cut out of the rock twelve palms high, between the ſpace of five windows which give light to the pagoda. On the right of the door

one ſees ſome unknown letters damaged as well as the reſt of the work by time. Beſides a variety of little figures on the ſides here are two prodigious ſtatues of giants ſtanding, upwards of twenty-five palms high. Theſe figures have the right hand open, and in the left a garment. They have the ſame caps and ear-rings after the Indian faſhion.

At the entrance of the great door of the great pagoda, which is fifteen palms high and eight wide, on the right ſtand four ſtatues, one of which repreſents a woman holding a flower in her hand, and twelve other ſmaller, ſome ſitting, ſome ſtanding, having their hands on their breaſts and ſomething in them. On the left are four other ſtatues; two of them are women with large rings at their feet made of the ſame ſtone, and ſixteen leſſer ſtatues at their ſides, ſome ſitting, ſome ſtanding in the ſame poſture as the foregoing. Over this door are two other large ones, and as many overagainſt them ſitting with three ſmaller ſtanding. Within on the left is another inſcription in the ſame character, and on the lintel of this door is a window forty paces wide, as is the pagoda itſelf, with a ſtone in the middle like an architrave ſupported within by two octagon pillars.

The pagoda is vaulted, and is forty paces wide by a hundred long of a form rounded at the end. Beſides the four columns at the entrance there are thirty within, forming as it were three naves, eighteen of which have capitals charged with elephants, others are only hewn of a plain hexagonal form. The ſpace between the pillars and the rock, or the breadth of the ſide aiſles is ſix paces on each ſide. At the end of the pagoda is a kind of round cupola hewn in the live rock to the height of thirty paces, and ſix of my paces in circumference. I am perſuaded this has been for a uſe which we who are unacquainted with the antient cuſtoms of theſe places can form no idea of.

All

All that I have hitherto deſcribed is hewn on the ſide of the rock, without addition of any thing to the ſtatues, or any thing that can be detached. On the floor of the pagoda are a number of hewn ſtones which probably ſerved as ſteps to ſome building.

I quitted the pagoda, and after aſcending fifteen ſteps hewn in the rock, I found two ciſterns of rain water very good to drink, and aſcending as many more ſteps, I ſaw a grotto ſixteen palms ſquare, and another larger a little farther off in which was a large quantity of water confined. Twenty paces farther I came to another grotto twenty palms ſquare, communicating with another of the ſame ſize which opened into a third only twelve palms ſquare. In the firſt of theſe was a window made with ſteps hewn in the rock, and two columns near a little ciſtern.

Some diſtance from theſe grottoes is another pagoda, having a handſome ſquare before it, with a kind of bench round it to ſit on, and a ciſtern in the middle. You enter the firſt vault by five doors hewn in the rock, between which are four octagon pillars: except the middle gate, all the reſt are raiſed two palms above the ground. On the ſides of this vault, which is as long as the pagoda, and eight palms wide, are on the left ſeveral ſtatues ſeated as the foregoing, and on the right ſeveral ſtanding. The whole facade is filled with a number of theſe ſtatues both ſitting and ſtanding. You enter after this into the pagoda by three doors, the middlemoſt twelve palms high and ſix wide, thoſe on the ſides ten high and four wide. The pagoda is ſixty palms ſquare, and only twelve high. On both the ſides and within the entrance are carved upwards of four hundred figures great and ſmall ſitting and ſtanding. Two on the right hand are larger than the reſt, as well as that in the middle of the facade which is the principal idol, and another on the left which

is in the ſame attitude. They are in a ruinous ſtate by time. On each ſide is a grotto fourteen palms ſquare, with a little wall two palms high within.

After mounting ten ſteps more to the North, you find a grotto in which is another ſmaller. On the right is another including a ſmaller, wherein is a little wall. The large one is twenty palms long and ten wide, and the leſſer ten ſquare, and all have their little ciſterns. Further on to the right is another of the ſame dimenſions, with two pillars in front, two little grottoes, and three ciſterns, one on the right, the others on the left. Further on is another contiguous to the laſt, and including a ſmall one with the ciſtern of the ſame dimenſions as the preceding. Theſe places may have been the habitations of the prieſts of the pagoda, who led here an auſtere life of penance as a pagan Thebais.

After deſcending fifteen ſteps hewn in the rock, you come to an open place forty paces ſquare, at the end of which is a ſmall pagoda entered by three doors, between which are two ſquare pilaſters. On the left are four ſtatues, two ſitting and two ſmaller in the middle ſtanding. To the right is another open grotto and another pagoda (with a ciſtern before it) into which you enter by a door ten palms high and ſix wide, after paſſing firſt through a chamber forty palms ſquare, having on the right a little dark room twelve palms ſquare, which makes the pagoda ſomewhat dark. In the middle is a round cupola cut out of the ſame rock fifteen palms high, which is the height of the pagoda. Deſcending fifty ſteps more you come to a level open place hewn in the rock, which here is not very hard, and then to eight octagon pilaſters twelve palms high, which leave nine ſpaces to aſcend by five ſteps into a vault. There on the left is a great idol ſeated with its head bare, and two other great

ſtatues

ſtatues ſtanding, and ſome ſmall ones. On the right are two other ſtatues ſeated and two ſtanding, beſides many little ones round about. You enter the pagoda by three doors twelve palms high ſix wide, with two windows over them. It is one hundred palms long, fifty wide, and ten high. Round it is a vault eight palms wide, with ten ſquare pilaſters. There are four apartments or grottoes twelve feet ſquare, beſides ſeven in front, and on the left of the pagoda where the ciſtern is. Theſe I ſuppoſe to have ſerved as lodgings for the prieſts of the temple. In the niche, which is ten feet ſquare, ſits a great idol with two others ſtanding, and another ſitting on the left hand accompanied alſo with two ſtanding, and many ſmall figures in half relief around.

Reaſcending ten palms over-againſt theſe you enter a little grotto ſupported by two columns and ten palms high. From thence, by a door of the ſame height and forty palms wide, you paſs into a grotto or room ſixteen palms ſquare; thence into another twelve where is a great idol ſitting, its hands on its breaſt.

Deſcending twenty ſteps you come to an open place, from whence you enter by an aſcent of four ſteps to the left into a vault, where you ſee four pilaſters twelve palms high, between which you go into three little grottoes cut in the rock. Twenty ſteps lower you meet with other grottoes hewn alſo in the rock, with little ciſterns, whoſe uſe it is not eaſy to conjecture, unleſs we ſuppoſe that all theſe excavations ſerved as retreats to the idolaters. All that you are told about them is, that this prodigious work was made at immenſe expence by Alexander the Great, who was of that religion.

Near the village of Canarin, which gives name to the pagoda, is a rock one hundred paces in circumference, whoſe ſurface is full of grottoes and ciſterns, which may formerly have ſerved

for dwellings, the antient Gentoos preferring this method of making their houſes in rocks to other materials.

The iſland of Salzette in which this pagoda is ſituated is ſeven miles in circuit, twenty long and fifteen broad. As it is very low, they have availed themſelves of the ſea to make a number of canals in it: it is not however deſtitute of mountains covered with trees. The ſoil is very fruitful, and produces abundance of ſugar canes, rice and fruits. There are ſeveral villages inhabited by poor Gentoos, Moors, and Chriſtians, whoſe houſes are made of a ſort of hurdles covered with mud and ſtraw, or palm leaves. The men and women go naked, except what decency requires to be concealed, and the ſtomach; and wear bracelets of ſilver and glaſs on their arms, and great ſilver rings on their legs. They live in a ſtate of continual oppreſſion, holding their lands by paying a proportion of the produce in rice or *vate* (paddy), which laſt is the rice in the huſk. Beſides theſe villages, there are in this iſland ſeveral forts, as Bandora, Verſava, and Tana, beſides the town and fortreſs of Bombaim."

Voyage du tour du monde de Gemelli Careri, tranſlated into French by M. L. N. Par. 1727, tom. III. p. 51—75.

The temple in the iſland of *Canerein* or *Canara* deſcribed by Fryer (p. 72, 73.) very much reſembles that of Elephanta. It had a portico ſided by two monſtrous giants, and having a great and two little gates; the arched roof ſupported by thirty-four pillars of the ſame rock, ſome round ſome ſquare, the corners charged with elephants, horſes and lions. Near the upper end which was ſemicircular ſtood a great offertory ſomewhat oval, the body without pillars, only a narrow piazza leaving the nave open. It might be about one hundred feet long and ſixty or

more high. Beyond this by the ſame mole like induſtry was worked out a court of judicature or place of audience fifty foot ſquare, loaded with imagery well carved according to old ſculpture. Under theſe, handſome ſteps led into the royal ſtables, or as ſome thought a burying place, with religious cells for devotees, whoſe college the former building might have been. More aloft ſtood the king's palace.

Mr. Hunter, Archaeologia VII. p. 299, deſcribes the caves and their carvings in this iſland as ruder and leſs elaborately furniſhed. May not this afford proof of greater antiquity?

DJEGUESERI

# DJEGUESERI AND CANARY.

Deſcription of the pagoda of Djegueſeri from Anquetil du Perron's account of his Travels or Preliminary Diſcourſe to his Zend Aveſta, p. CCCLXXXVIII—CCCCXIII.

" Nov. 29, 1760. I croſſed the great pagoda A and the little one B at the end. Entering again by the latter, that is at the North, I drew the plan annexed. Pl. I. IV.

1. is a ſquare gate over which are bas reliefs half effaced. One diſtinguiſhes a kind of king ſitting ſurrounded by his court, under his throne appears a figure with ſix arms ſitting. On the pillars at the corner of the facade which are fluted are two ſphinxes.

The firſt divan or veſtibule (2) is ſix canes broad by four long and two high; the middle (3) of the pagoda is five canes wide. On each ſide is a divan with four pillars. The figures of the left (4) are deſtroyed. On the right (5) in the middle niche (6) appears Gones with the elephant's head, and in the firſt niche (7) a woman, and above a child like an angel which ſeems to fly towards her. The length of the porch (8) entered by the opening is five canes *.

Returning from North to South by an open paſſage where the mountain is as it were cut in two, we enter the great pagoda A. The bas relief over the door (1) is almoſt effaced. We

* The plans in the plate are rather to aſſiſt the imagination the diſtribution is exact, but I do not warrant the dimenſions. The ſcale applies only to the plans N° IV. V. VI. VIII. and not to the pillars, &c.

ſee

ſee there a man ſitting with his hand on his thigh. Over this door is a low room, a kind of firſt ſtory. The ſtair caſe leading to it is deſtroyed, and only the pillar left. (2) The pillars of the gate are ſquare; their capitals may be ſeen plate I. IV. C.

Next follows a veſtibule (3) five canes long by three wide. On each ſide are two divans (4) two canes and a half deep, five wide, and three high, with figures, in each ſix pillars whoſe pedeſtal a cane and a half long is ſquare. See the upper part plate I. IV. D.

In front at the door of the middlemoſt excavation ſtand two gigantic figures, (5) one at each door holding in their hands a ſtaff, and wearing the cordar of Brama: each giant has a child at his left hand. Over the door is a beautiful bas relief tolerably well preſerved, repreſenting a man three feet high ſitting, having on his head a cap of the ſkin of ſome beaſt, whoſe ears ſtand up, and the top in form of a perruque with curls or ſcales falling down behind. At the ſide of this man appear two old men extending their hands towards him, like miniſters in the preſence of their king or perſons praying. The king and his miniſters are incloſed in a kind of arcade adorned with flowers, on each ſide of which are figures of men and women with their breaſts bare, and two feet high.

The middle excavation is fifteen canes wide and ten long, has ſix ſquare pillars forming four galleries, (6) each two canes wide. In the middle is the ſanctuary (7) without figures. At the four gates which front the four cardinals points the lower figures are deſtroyed. In the middle of the ſanctuary is a ſquare altar (8) a cane in height, and three quarters of a cane ſquare. On it is the female lingam plate I. IV. E.

To the left of the middle excavation in the corner is another portico or hall (9) two canes wide, at the end of which is a chamber

chamber or ciſtern. To the Eaſt is a little room (11) wherein is a lingam overagainſt an ox (12).

On the ſame ſide (13) another excavation has been begun, and preceded by a kind of court, (14) where the top of the mountain is open.

The laſt veſtibule (15) of the pagoda A, or the firſt as you enter from the South is two canes long by ſix wide. Over the gate are bas reliefs almoſt effaced, repreſenting divans or chambers: at top to the left the figure of a man ſitting, and at the gate two gigantic figures almoſt deſtroyed. To the right and left of this piece are two divans (17) a cane and a half long by two wide; the figures are defaced. At the entrance on the right is a little ciſtern (19).

Theſe pagodas offer no inſcriptions. They are hollowed in a mountain of no great height, and open at top in ſeveral places. You deſcend into the larger one by ſeveral ſteps (18).

Paſſing into the pagoda (A) I perceived in a corner a little ſtone ſtatue about a foot long, very clumſy, repreſenting an ox lying down with a bell about its neck, and greaſy with the oil of the ſacrifices. I propoſed to my ſervant, who was a Parſe, to take it away, but he refuſed. One of my Peons, a good Muſulman, and leſs ſcrupulous, took it away, and put it into my palankeen. We imagined that nobody had ſeen us, but in quitting the pagoda ſeveral bramins followed me and ſpoke to my people, and as they ſaw nothing in my palankeen that could authorize their ſuſpicions, they dared not re-demand this object of their worſhip. I returned quietly to Poniſer happy in the opportunity of carrying to Europe a deity taken out of one of the moſt celebrated Indian pagodas. I afterwards made a preſent of it to count Caylus. In this manner does curioſity find a colour for crimes *.

* See before, p. 27. n.

Before

Before I went to Keneri I viſited the pagoda of MONPISER which forms a great excavation, the plan of which may be ſeen in plate I. V. (1) is a ſtone fit to receive an inſcription which probably it once had. It is on the outſide to the left over a little ciſtern as in the pagodas of Keneri near the window (2). The Portugueſe have cut on it a croſs in relief. The hall (3) is ſeven canes deep and twelve wide. At the further end are three rooms which perhaps were originally divans. To the right and left of theſe rooms are the cavities * (6) into which you enter by holes (7). The Portugueſe who keep ſchool in the pagoda have ſtopt up the door of the cavern on the right. It is now open, but one cannot enter it without light. I gave two torches to my Peons for fear of meeting with ſome tiger aſleep in theſe caverns. Theſe animals come hither frequently eſpecially in winter, and it was reported that they had lately devoured ſome oxen and a child. I approached the door, my Peons holding each a drawn ſabre, as I did one on my right hand, and in my left a double barreled piſtol, having firſt diſcharged one to bring out the wild beaſts. At the ſound redoubled by the echo my Peons threw down their torches, the reſt of my people who kept at a diſtance ran away, and I was left alone in the dark at the entrance of the cave. Nothing however came out. My Peons took courage, rekindled their torches, and I ſaw only a large damp cavern. The Chriſtians of the country, who are as credulous and fond of wonderful ſtories as the Hindoos, pretend that a Franciſcan walked about this place for ſeven days together, and met with a well into which he let down his Caffre by a rope: but the man not coming up again, the Franciſcan retreated with precipitation out of the cavern.

In the corner room (7) on the wall above is a groupe of children, and below ſix figures.

* *Caverns.*

On the left hand of the hall (3) is an altar (9) ſet up by the Portugueſe. At the ſide of it (10) a gigantic figure two canes high, the right hand on the breaſt, and the head covered with a cap turned up in front like thoſe of grenadiers, as well as the ears, which have ſcales. At bottom on the right appear two women naked and ſtanding, and on the left three other human figures ſtanding, and over them a number of little men ſtanding and others on horſeback.

The hall (3) has ſix pillars in its breadth, two divans (4. 5) with two pillars to each, and two other pillars before the door of the ſanctuary or innermoſt room, (11) in which is a hole in the ground (12). The figures of the divan (5) have been plaiſtered over by the Portugueſe, who have alſo ſpoiled the pillars to make a church of this place.

Out of the hall to the left is a little room (13) with two pillars, before which is a round hole (14) dug in the earth a cane long by half a cane wide. This is the mouth of a ſubterraneous ciſtern, which they ſay goes to the mountain of Keneri, which is about three coſſes diſtant. When the waters are low one ſees there a row of pillars near ten canes in length, left to prevent the earth from falling in.

Over the pagoda are ruins of a convent of Franciſcans. To the left without (15) is an excavation ſeven canes wide and three deep with three ſquare pillars. It communicates with the little room (13) by the hole (16) which is the remains of a low door almoſt ſtopt up. This place is called the *Stables*. In plate I. N° V. B. may be ſeen the form of the capital of Monpeſer.

The Brahmins pretend that it is written in their annals, that the excavations of Djegueſeri and Monpeſer as well as thoſe of Keneri are the works of Alexander the Great, but they do not produce their annals, and they are abſurd enough to aſcribe to

this prince or to the Dews whatever ſeems to them to ſurpaſs the uſual ſtrength of men.

The church of the Chriſtians of Monpeſer is to the left of the pagoda. In it is a tomb with a Portugueſe inſcription of 1750. The Marattas after ruining this building carried off the timber to Tanin. At ſome diſtance from the church is a kind of cavern or ciſtern, whoſe water they pretend makes all the whites who drink it black. There was no water in it at this time.

Half way to Keneri is the well of Samatang dug in the rock by the Bramins of the pagodas for the relief of pilgrims. Some Indians pretend it has a communication with that of Monpeſer. The mountain or rather mountains in which the pagodas of Kenin are hollowed are three ſingle mountains of ſtone united from the bottom to about two-thirds of their height, of which two (A B) are ſeparated by a very precipitous ſteep hollow which confined on the W. by the two reſpective parts of the mountain opens from S. W. to N. E. and is terminated from E. to N. N. E. by the third mountain C, which unites the other two, forming at bottom a kind of centre. The laſt mountain ſeemed to be hewn to a point, and is hollowed underneath: the two firſt are ſloped. You go from one to the other through briars and bruſh-wood, over gullies of water and fragments of rocks. At three quarters of the hollow are ruins of two bridges D formed of ſeveral long ſtones placed on others ſet level *. Theſe bridges formed the communication of the two mountains with the pagodas, but have been deſtroyed by the Portugueſe. Beyond is a pool of ſtanding water (E) extending under the lower mountain (C). At the mountain B is only a row of excavations. The mountain A, which is overagainſt it, preſents four ranged in an amphitheatre.

* *Du champ.*

The entrance to moſt of theſe pagodas was full of graſs and high reeds produced by the rains, and which I was obliged to burn down to open a paſſage into the moſt diſtant caverns. Sometimes I was forced to be let down with cords into hollows which had no ſtairs, at other times to mount on the ſhoulders of my Peons over pieces of ruined walls, and leap from ſtone to ſtone in the heat of the ſun over ſlippery rocks; while my people did not chuſe to follow me.

Theſe kind of monuments deſerve the attention of the Engliſh, who being within reach of them might ſend an able draughtſman to take the plans and draw all the figures, ſuch a work accompanied with explanations by well-informed Bramins would certainly be well received in Europe. For myſelf travelling in time of war at a diſtance from the Freuch ſettlements, and limited in time and expence, I could only repeat at Keneri what I had done at Iloura. My principal attention was directed to the inſcriptions, which are in number twenty-five, all cut into the ſtone. The ſize of the letters is not always the ſame. In general they are about two inches long. Twenty-two of them are in the characters exhibited plate I. N° VII. There is one in modern Samſcrit and two in Mongolen characters. (See Bayer Elem. Litter. Mungal. in Comment. Petropolit. III. p. 389. IV. 289.) Many were almoſt effaced, the reſt on the point of being ſo. Conſidering myſelf as it were ſent to ſave from total deſtruction the precious monuments which might give us the antient Tamoul or the antient Samſcrit, aud ſome intereſting traits in the antient hiſtory of India, I endeavoured to copy them with the greateſt exactneſs, marking carefully the hiatus, and keeping the number and proportion of the length of the lines. After this ſcrupulous exactneſs I reviſited the pagoda a ſecond time to verify the inſcriptions. My intention was to have given them all in this account, but not to mention

tion the expence, the time requiſite for engraving them would have delayed the publication of the Zend Aveſta. I therefore content myſelf with giving one here with ſix lines taken from two others. This forms thirteen lines, which include near the greateſt number of characters in which theſe inſcriptions are written. The reſt I ſhall give in another work with a Hebrew tranſlation of the priviledges granted to the Jews in Cochin.

I have marked my progreſs in the plate for the benefit of future travellers, that they may the more eaſily follow me and correct me.

Knowing that the excavations on the mountain B were the feweſt I choſe to begin with them firſt.

1. Great excavation nine canes long and ſix wide, conſiſting of ſeveral holes of no great height.

2. Excavation with a divan or veſtibule of two pillars. At the further end a room with a ſanctuary in which ſits a man holding his umbrella. This place is called the *ſhop*, and this man the *banian*.

3. Veſtibule a cane deep with two windows each a cane wide, and a room three canes and a half wide by two deep, and one and a half high. At the further end in a kind of ſanctuary are three men ſeated. He on the left is between two miniſters ſtanding and holding a whip. Under the other two appear men ſitting like miniſters, and directly under the middlemoſt are two ſmall figures of men holding the pillar, whereon reſts the ſeat or throne of this figure. On the right and left of the three firſt are others ſtanding holding a cord in their up-lifted left hand. At the entrance of the excavation to the left is a hole in the ground at the bottom of the rock.

4. Excavation five canes by two and a half with a room round.

5. Veſtibule

5. Veſtibule five canes ſquare and two high with a room five canes ſquare, whoſe wall at bottom has a ſmall bench on the Eaſt and North ſides. To the left a room two canes ſquare with a like bench on the Weſt. Over a hole or little ciſtern, which formerly doubtleſs held water, is an inſcription well preſerved on a ſtone three feet and a half ſquare, cut in the rock like a ſtone for an inſcription, and looking as if fixed in, as in all the other inſcriptions. This inſcription is in twelve lines, of which the firſt five are further aſunder than the reſt.

6. Excavation with ſteps* four canes ſquare.

7. Excavation ſeven canes wide and ſix deep. At the further end ſix rooms, each two canes ſquare, except the third, which is three canes ſquare, and has another two canes ſquare. A hole without to the left on entering.

8. Veſtibule five canes wide, one and a half deep, with a room five canes wide and four deep, and a bench. At the further end a niche with a man ſitting holding his umbrella. Without above the water hole an inſcription in eight lines, on a ſtone two feet high and two and a half wide, of which remains of the breadth only one foot three quarters. The three firſt lines and fifth very intire, the reſt almoſt worn out.

9. Excavation of nearly the ſame ſize forming a veſtibule with a room, to the right of which is another room having a door into the former. At the end of this another room four canes ſquare. A little ciſtern at the entrance without.

I next reached the ruins D of one of the bridges that formerly joined the mountains. I came to the tank E and returning thence to the mountain A reſumed my viſit to theſe excavations.

Moſt of them have an entrance like thoſe at Djegueſeri.

* *Degradez.*

Firſt

**Firſt ſtage going from S. W. to N. E.**

1. Veſtibule ſix canes wide and two deep: on the right at entering a little ciſtern. On the left a niche with two figures as it ſhould ſeem of women ſitting, and a child between them ſtanding holding his umbrella. This veſtibule is accompanied with a room five canes ſquare. At the further end a ſanctuary like a divan, in the middle of which is a lingam of a particular form, plate I. VI. L. To the right of the ſanctuary another room two canes ſquare. The whole excavation is one cane and a half high.

2. Veſtibule five canes wide, one and a half deep, two high with two octagon pillars. At the further end a room five canes ſquare, and to the right of it another room three canes.

Inſcription oppoſite the little ciſtern over another hole of the ſize of the ſtone of the inſcription which is five feet, the top of this ſtone is broken. It contains five lines and a half ſeparated by an interval of one and a half, which is followed by five other lines.

3. Excavation eight canes wide and five deep. At the entrance two rooms, one of them three canes ſquare, the furthermoſt one cane ſquare; three other rooms deſtroyed.

Inſcription of five or ſix lines on a ſtone three feet broad one and a half high. It is without over the little ciſtern and almoſt effaced, only the laſt letter to the right remains of four lines.

4. Veſtibule eight canes wide three deep: on the left a hole without water. The veſtibule is accompanied with a room ſix canes wide five deep, at each corner of which is a room two canes ſquare. At the further end a divan with two pillars, whoſe wall facing the entrance is charged with figures. At the two extremities of this divan on each ſide appear on the wall facing us men ſtanding up holding their umbrellas. This piece is accompanied with another empty room two canes ſquare.

Continuation

Continuation of the firſt ſtory a little higher going to the Eaſt.

5. Excavation four canes wide, two deep, forming two holes.

6. Excavation of one cane and a half high and ſquare; the lingam in the middle.

7. Excavation ſix canes wide, five deep, a little bench on the Eaſt and Weſt; on the left three ſmall rooms.

8. Rooms two canes and a half ſquare, the entrance ſingle.

9. Excavation with ſteps four canes wide, one deep, with a little bench.

10. Veſtibule ſupported by four pillars forming two arches. To the left at the end of the veſtibule a ciſtern full of water: to the right a man ſitting, at whoſe ſide are two leſſer ſtanding holding in their left hands a tree with a fruit like an apple. Facing this at the further end of the veſtibule is a man ſitting, and overagainſt him another ſtanding holding a ſhrub whoſe flower reſembling the ſunflower riſes up as high as his ear. This veſtibule is accompanied with a room ſix canes wide and five deep. On each ſide is another room two canes ſquare.

At the end is a ſanctuary and divan in which a man ſits facing you holding his umbrella: his ſchoupdars ſtand. On the ſide walls are nine figures ſitting, one of them accompanied by two ſchoupdars wearing caps of ſkin faſhioned with ſcales. This figure has behind his head a round flat worked cap * which faſtens his hair, plate I. VI. R.

Second ſtory going from E. to W. S. W.

1. A divan with two pillars four canes wide, one and a half deep. Then a room four canes ſquare. On the left another one and a half ſquare.

2. A divan without pillars accompanied with a room five canes ſquare. On the left of this room two little ones two canes ſquare, and on the right a divan. In this excavation many fi-

* *Conde.*

gures

gures of men ſitting and ſtanding; among the reſt a bas relief repreſenting a man ſitting with his two ſchoupdars. Under this man are two others holding the pillar which ſupports his ſeat, plate I. VI. P.

A great inſcription at the entrance on a ſtone five feet wide and eight high: the top or one quarter of the ſtone is broken. The inſcription is in eleven lines, ſeven in large, and four in ſmaller characters.

3. Single holes hollowed out: a ſmall ciſtern, a room deſtroyed; the whole four canes ſquare.

4. Divan with two pillars, one deſtroyed four canes wide, three deep, at the two ends of which are two rooms, one on the right, the other on the left. You enter next a large room four canes ſquare. At the further end is the ſanctuary where we ſee facing the entrance a man ſitting, and on the wall to the right two men ſitting one over the other.

5. Divan ſix canes wide with three pillars almoſt deſtroyed whoſe ſhaft is fluted. Over the capital are four figures, and behind them a child ſitting. At the two extremities of the divan are men ſitting, accompanied each with two ſchoupdars or miniſters, one holding a whip, the other a very high ſhrub.

Then follow two large rooms four canes ſquare with a little one on the left hand of each. In the middle of the ſecond room is a niche, and out of it a ſtatue of a man or woman ſitting with a cap pointed like a mitre, the legs croſſed like the taylors', and the breaſt ornamented with jewels. This figure is very well made.

6. Excavation like the former, only a cane leſs. At the further end a niche with a little figure.

7. Entrance five canes wide with a room on each ſide with two pillars. Next to it an apartment four canes ſquare, in which are three divans, one in front and one on each ſide, with two pil-

lars two canes ſquare. The whole excavation conſiſts of eleven pieces.

8. Excavation with ſteps five canes ſquare with two rooms. A little ciſtern full of water.

9. A ſimilar excavation with ſteps.

Continuation of the ſecond ſtory a little higher going to the South.

10. A like excavation leſs by half a cane with ſteps.

11. An excavation like the preceding of two rooms with two pillars at the entrance.

12. Excavation a cane larger with two pillars.

Inſcription in nine lines well preſerved on a ſtone three feet and a half wide, two high.

13. A like excavation ſituate almoſt over that marked 8 hereafter, with a room more at entering on the right.

14. Veſtibule ſix canes and a half wide, one and a half long, with ſix pillars. Further in on the right hand at entering is a man ſtanding holding a kind of apple and a ſhrub whoſe flower riſes as high as his ear, and on each ſide of him two women ſtanding. In this veſtibule are one hundred and fifty-ſeven figures, of which ſeventeen are large and ſeated. The women's caps appear as of mail with aigrettes in the middle (plate I. VI. Q.) The man's cap is alſo of mail, and in front of it a kind of aigrette (Ib. S.) to which is faſtened his cap, which hangs thence behind, and has the ears turned up.

After the excavation is a room ſeven canes and a half ſquare, round which within runs a little bench. The wall is charged with figures down to the floor. The people of the country call this excavation the *ſchool*, on account of this quantity of figures; but it appears to be a ſeries of princes. They are ſeated, and at the ſide of each ſtand two miniſters or ſchoupdars, one with a whip

a whip lifted up, the other holding in his left hand a ſhrub like that out of the veſtibule. They reckon one hundred figures on each of the three walls, making in all three hundred. I take them for twenty Indian kings with their Dorbar.

The excavation contains alſo four rooms, two on each ſide with figures.

15. A little excavation of four canes ſquare, conſiſting of two rooms.

16. Excavation five canes ſquare, comprehending three rooms with ſteps.

Third ſtory aſcending from S. W. to E.

1. A like excavation of three rooms.

An inſcription in three lines much defaced on a ſtone one foot high and two and a half broad.

Continuation of the third ſtory a little higher.

Ten ſimilar excavations of two rooms: a ciſtern, dry, as are moſt of thoſe in the upper pagoda. Inſcription of ſeven lines much defaced.

3. Similar excavation of two rooms.

Inſcription of ſeven lines on a broken ſtone three feet and a half wide, and three feet high.

4. Similar excavation with two pillars.

5. Similar excavation.

6. Veſtibule five canes wide, one a quarter deep with ſix pillars. At the end of this place to the left a man ſitting, and two ſchoupdars on each ſide of him. Next a room four canes ſquare. In the innermoſt a man ſitting.

Fourth ſtory proceeding from the South turning to the Eaſt.

1. Similar excavation of three rooms with ſix pillars.

Inſcription in eleven lines on a broken ſtone two feet and a half wide, and three high over the water hole without.

2. Excavation with ſteps three canes ſquare with two pillars.

3. A little lower an excavation two canes ſquare.

4. A ſimilar one.

Two inſcriptions, one of three lines on a ſtone two feet and a half, and over the hole for the water within the excavation: the other a line longer over the door on entering.

5. A little higher a like excavation conſiſting of a room well preſerved.

6. Excavation of the ſame extent of two little rooms.

Inſcription of two lines on the face of the wall.

7. Divan four canes wide, one deep with two pillars, accompanied with a great room. Another room to the left; at the further end a ſanctuary with pillars deſtroyed.

I returned from thence forthwith to furniſh this ſtory which I had taken at the height of the ſixth excavation of the third ſtory.

Same ſtory deſcending to the South.

8. Excavation like the preceding aſcended to by three ſteps. At bottom at the entrance to the right are two rooms. At the further end a large ſquare place with a little room to the left.

9. A like excavation. In the veſtibule figures almoſt deſtroyed like thoſe of N° 14. in the fourth ſtory before deſcribed.

10. Excavation three canes ſquare with ſteps.

11. Veſtibule with two pillars three canes and a half wide, one and a half deep, with the ſame figures as before. Then a room with the ſame figures, one of which to the right ſtands between two women holding the ſhrub ſo often mentioned. To the right are other rooms with doors opening to the foregoing. In that at the further end in the middle the figures are wanting: and only the two ſchoupdars remain.

Two

Two inſcriptions which ſeem freſh each of twelve perpendicular lines, not very deeply cut, and in Mongul characters on two pillars which make part of the walls: one a foot high, the other fifteen inches high, a foot broad.

12. Divan with two pillars; on the right figures deſtroyed, no figures on the left. Then a hall three canes ſquare, figures as beforementioned. In the ſanctuary one ſitting with two ſchoupdars. The excavation is four canes ſquare.

In the wall which ſeparates the hall from the ſanctuary is a hole, through which the Bramins as they pretend paſt the women who refuſed to confeſs the crimes laid to their charge. If guilty they ſtuck in the middle, and could get no further. This hole may be ten inches diameter in the whole.

13. A like excavation without figures, with a ſmall ciſtern.

Inſcription in nine lines much defaced over the ciſtern on a ſtone two feet and a half high, three broad.

14. Excavation three canes ſquare with a pillar.

17. On the top of the mountain are two ciſterns two canes long, one and a half wide, and half a cane deep, hollowed in the rock, which is black, and granulated.

18. Lower down is a moſſy plain * with ſteps, where the bramins took the air.

I went down thence to the firſt ſtory of the excavations, and re-aſcended by the Weſt to the place where I left my palanquin.

Firſt ſtory going from S. to W. N. W.

1. Excavation near ten canes high and deep, and ſix wide, with a ſtory conſiſting of plain windows, without rooms or ſtair-caſe leading to it. Below at the two corners are holes: at the bottom three dark rooms. At the entrance of the excavation are two pillars two canes and a half high by four-fifths

* *Pelouſe.*

of

of a cane diameter (plate I. VI. N.) This place is called the *Priſon.*

2. Excavation twelve canes long, ſeven wide, two high, two rooms at the further end fronting with a little bench round them. At the entrance two lingams of a new ſhape, (plate I. VI. L. M.) and round them the ſame figures are already deſcribed.

3. Great excavation aſcended to by three ſteps. The moſt conſiderable part terminates in a dome, and is nineteen canes long by ſeven wide and eight high. The Portugueſe Jeſuits have converted it into a church, and it bears that name. (Plan plate I. VI. F.) There are fourteen pillars (1) in the length ſeparated from the wall by the paſſage (2). At the further end is the lingam (3) without the capital of that, plate I. VI. M. On the capitals of the two firſt pillars at the entrance are four elephants with their *cornars* placed, one by the ſide * of the other, and forming each a part, or for one front two little elephants which ſalute with their trunks the lingam placed in the middle of them. Six pillars of this ſhape (lb. I.) on each ſide: the reſt united: the ſhafts hexagon.

The portico may be two canes and a half deep. At the two extremities (4) are two figures four canes high, repreſenting two men holding the umbrella in their left hands. Over theſe figures is a cornice † adorned with flowers, and men ſhaped like angels. The pillars of theſe cornices are fluted at the ſides, and near the cornice are figures like thoſe before deſcribed. In front (5) are eight large figures, four of men and four of women two and two on each ſide, their caps as before deſcribed.

The entrance of this excavation is open, and there are two pillars ſix canes high. On the right hand one is a mill-wheel ‡ reverſt, which the country people call a family pounding rice.

* *A la file.* † *Ceintre.* ‡ *Roue a moudre.*

On

On the left (7) is a room, having on the wall men ſitting and ſtanding as before.

This firſt part of the excavation communicates with the portico by the windows (9).

Two inſcriptions on the pillars (8) plate I. VI. G. H. the firſt G. of twenty-three lines, the ſecond H. of eleven. Theſe pillars are broken and no more remains than what appears in the plate. The upper part of that to the left (H) is wanting. The ſtone of the inſcription is one cane high by three quarters wide.

4. A ſmall room in which is the lingam, plate I. VI. G. H. VII. 1. 2. with the uſual figures before deſcribed. On the left appear ſchoupdars.

5. Aſcending higher you meet with an excavation of a cane ſquare, wherein are two figures holding fire: the fire is broken. In front is a great ciſtern with two openings.

Inſcription in two long lines on a broken ſtone over the two holes of the ciſtern.

6. As you deſcend is an excavation five canes wide, two and a half deep, conſiſting of two rooms.

Inſcription of ſeven lines which ſeems cut as it were on two ſeparate plates over a ciſtern, with two openings on the left at entering.

7. Excavation of five openings or windows with three rooms, in the whole five canes wide by three and a half deep.

Traces of an inſcription in two lines on the four openings of the ciſtern.

8. Great excavation which opens to the rooms at the lower end, and on the left is fifteen canes wide and ſix long. This place is called the *Stables*. See the plan plate IV. VI. F. The fourth of the ſix rooms at the further end is the ſanctuary (1), at the

further

further end of which is a man ſitting with two ſchoupdars, and on each ſide other figures like thoſe before deſcribed.

In the middle hall on the left (5) are the doors of four rooms, (3) on the right a divan with four pillars: (4) the middle of the excavation has five pillars fronting. The entrance is a gallery ſupported in front by eight pillars, which being united by *maſſifs* leave but three openings. To the left of this gallery is a little room, (6) wherein are three men ſitting, ſurrounded by their ſchoupdars as before.

Great inſcription in eighteen lines in the characters of N° VII. plate IV. but ſmaller, to the left without over the ciſtern (7) on a ſtone one cane and a quarter wide, and one cane high.

On the frontoon without is another inſcription in ſix lines in modern Samſcrit characters, continued the whole length of the excavation.

I met with no bramins who could read the twenty-two inſcriptions at Keneri, in the characters of that plate IV. N° VII. nor the inſcription in Mongol characters. As to that juſt mentioned being in the old Samſcrit it was impoſſible for me to get a tranſlation of it.

I cloſe this deſcription with the account of a voyage, which ſeveral members of the council at Bombay made to Keneri, ſome time after one given me by one of the party: it may ſerve to ſhew how different travellers view the ſame objects.

" Sunday, December 28, 1760; at day-break this morning we ſet out for the caves, and after travelling about two miles were obliged to diſmount, on account of the badneſs of the road. We partly walked, and partly clambered four miles, and then came to the entrance of an arched cave fifty feet high, ornamented with thirty-two pillars, each twenty-ſeven feet high eight and three quarters round from the middle to the baſe: from the top to the middle they were cut into octogons. The length

length of this cave was eighty-four feet and twenty-one wide from pillar to pillar. At the upper end is a very large pillar, round at top, fifty feet in circumference at the baſe. By the flowers &c. ſtrewed round this pillar, the Marattas pay their adorations here. You enter this cave by a portico thirty-ſix feet long and fifteen wide, at each end of which are two figures twenty feet high, having over their left ſhoulder a robe which reaches to their ancles; otherwiſe they are naked. Round this portico are ſeveral ſmall figures, repreſenting as is ſuppoſed their idols of worſhip. We left this cave, and after paſſing ſeveral others cut into ſmall ſquare rooms, and climbing over very difficult parts of the rock, entered a kind of veranda ſeventy-five feet long and twelve wide ſupported by nine pillars. At one end is a ſmall pagoda, then you enter a hall ſixty-three feet by twenty-five and a half and nine feet high. Within this are ten ſmall apartments, ſeemingly deſigned for lodging rooms; theſe are neatly cut out eleven feet by ſix. In the veranda before this hall, among many others the following names remain perfect: W. Aiſlabie, E. Baker 1708, John Hanmer 1697, and J. Courtney. There is alſo another, but the ſurname is mouldered away. Here moſt of our companions left their names for poſterity to wonder at. About every cave are great numbers of ſmall tanks, neatly cut out of the rock; their mouths two feet and a half ſquare, of different depths; but their ſides we could not reach. Theſe tanks were all full of excellent water. The whole mountain which appears to be the higheſt upon Salſet, is one maſſey rock. The caves about it we are told are ſo numerous as not to be ſeen in three days, and are not only cut out of the ſolid rock on every ſide but ſometimes one above another four ſtories. How far they penetrate into the mountain we could not know, being unprovided with lights. In places difficult to paſs ſteps were originally cut in the rock, but time and the rains

have worn many of them away, ſo that we often found great difficulty in clambering from cave to cave. From the top of this mountain a proſpect opens itſelf almoſt beyond deſcription, and ſcarce to be beheld without trembling and dread. A regular valley appears of a moſt amazing extent entirely covered with verdure. To the very bottom in an opening on one ſide of this valley a river winds and loſes itſelf among the mountains. Beyond this river is a plain, and this plain is bounded by the ſea. Mountains and huge rocks fill up the other parts of the proſpect: and immediately under the eye are dreadful precipices and ſteep deſcents to the bottom of the valley.

We found the land wind here exceſſively cold and ſtrong, which added not a little to the difficulty of getting along in many places, and made us glad of a firm footing upon the top of the mountain. It is impoſſible from the accounts of the country people to form any judgement of the time when theſe ſurpriſing works were cut out, or of their uſe. Balajeepunt, the preſent governor of Salſet, told us they were the work of ſome of the petty deities five hundred years ago. Others give ſtill more ridiculous accounts. It is moſt probable by their number and ſecurity that they were the ſtrong hold of ſome very ancient nation; and I have lately been informed there is ſtill in being a very old book written by a Jeſuit and printed in Portugal, which in a Hiſtory of the Eaſt-Indies gives an account of theſe caves, that they were the work of a Gentoo king, ſome thouſand years ago, to ſecure his only ſon from the attempts of another nation to gain him over to their religion. But be they what they will they muſt have been the work of many years and many hands, and deſerve in my opinion to be ranked among the wonders of the world. The ſhort time we were at theſe caves would not permit my taking off two long inſcriptions, apparently

apparently very ancient, which might probably give ſome light into their hiſtory, I could only take the following, though fear they are of a more modern date. Here follow two inſcriptions, which I believe form but one *.

It is to be obſerved that the Elephanta and the caves of Keneree were the work of the ſame hands; and this appears by two pillars which ſupport the entrance of one neſt correſponding exactly with thoſe which ſupport the Elephanta. The Marattas make an annual pilgrimage to theſe caves, and hold them in great veneration."

The differences between the copy of the inſcription plate I. VII. 4. which the Engliſh account gives, and mine, will appear very inconſiderable to thoſe who know how eaſy it is in copying characters to join ſtrokes that ſhould be ſeparated, and vice verſa.

In the firſt part, which the Engliſh traveller takes for a complete inſcription, the bottom of the firſt character of the firſt line differs a little in all the places where it occurs; the fifth character of the ſecond line in my copy is wanting in the Engliſh copy; and the fifth of the third differs. In the ſecond part the eighth character of the third line is wanting in my copy; the third of the fourth line differs a little: ſo does the fifth; and the ſixth is wanting. The apprehenſion of the Engliſh traveller on the inſcription which he gives is ill founded, ſince he does not underſtand it, and it is written in the ſame characters as the two large ones, which he could not copy. His reaſon for aſcribing the works at Elephanta and Keneri to the ſame hands is very weak. Inſcriptions correſpond every day without coming from the ſame artiſt.

* See plate I. VII. 4.

Deſcription of the pagodas of ILOURA by M. Anquetil du Perron. Zend Aveſta. Diſc. Prelim. CCXXXIII—CCL.

April 16, 1758.

ILOURA is nine coſſes from Aurengabad. The mountain forms a kind of horſeſhoe hollowed almoſt to a point, whoſe centre is almoſt to the Weſt. At the bottom at ſome diſtance is the Aldee, which owes its riſe to the reſort of pilgrims, prieſts, and travellers. The pagodas are hollowed in the rock with a hammer and chiſel into a number of lodgements, palaces, or temples of one or two ſtories. Viewed from the foot of the mountain they appear all to advance in different rows or ſtories nearly equal, with a gentle inclination ariſing from the ſituation of the mountain, ſo that they are not exactly placed in an amphitheatre.

As I knew theſe pagodas had been but ſuperficially deſcribed by Thevenot (Voy. des Indes, p. 220—223,) I was deſirous of examining them minutely, and meaſuring their dimenſions as far as my time allowed.

The firſt place that preſented itſelf was nearly in the centre of the horſe-ſhoe: a great excavation twenty-one canes (each cane near four royal feet) long by nine wide, adorned with thirty pillars ſix canes and a half high and near two-thirds of a cane in diameter. The top of the moſt conſiderable part of this excavation preſents a ribbed vault like a ſhip's hull reverſed. This part has before it a portico one cane and a half wide by nine long. At the further end of the excavation is the tomb of Viſchnou, whoſe top is a dome, and forms a kind of ſanctuary.

The

The deity is ſeated, painted red, and of gigantic ſhape, having two *ſchoupdars* or guards at his ſide. There is a paſſage between the ſanctuary and the reſt of the temple. At the height of three canes and a half of the wall in the ſame temple a kind of gallery runs round containing a buſt of Viſchnou in bas relief, the figures nearly in the ſtyle of thoſe round the choir of Notre Dame at Paris. The door of this excavation is to the S. W. over it a window, and as in a ſecond ſtory two holes in the facade. This pagoda is accompanied with eight rooms each about two cubes ſquare, whoſe walls are charged with figures repreſenting Viſhnou and his wives.

The pagodas to the right are fewer, more ordinary, and in worſe condition. The Bramins refuſed to accompany me hither on account as they ſaid of the ſacredneſs of the place. Theſe are the pagodas of *Schambar cordonnier* to Viſchnou.

The firſt temple includes two rows of pillars preceded by a great veſtibule ſix canes ſquare, whoſe pillars are half a cane diameter. The ſanctuary four canes long contains the tomb of *Kabar* or Schambar, which is hollow and three canes diameter. At the end is a room ſix canes long and one and a half wide, ſupported by two pillars. On the walls in bas relief are paſſages of the hiſtory of Schambar and his two wives. On both ſides the ſanctuary door are two *naukers* or ſervants. On the right hand of this excavation is a room two canes ſquare communicating with it, ſupported formerly by four pillars, three of which are down, and ſurrounded by eleven rooms, each one cane and a half ſquare. In this place the cordonniers aſſemble.

As you aſcend ſtill to the right to the third ſtory of the excavations, you meet with a temple of Schambar, having ten pillars in length and four in width: thoſe in front and two in length to the left are down. This excavation is twenty-one canes long, eleven wide, and two and a half high. To the right

and

and left are a kind of ailes ſupported by two pillars, and comprehending five rooms, each four canes ſquare. At the end of the excavation is a room of the ſize of the pagoda, with the niche of Schambar: on each ſide are four rooms, two at the entrance and two at the end.

Aſcending ſtill to the left you come to another temple of Schambar, which has a veſtibule, a kind of porch, and a ſanctuary. In it are three figures, and many ſmall ones. The portico is ſupported by four pillars. To the right of this piece are three rooms; to the left another veſtibule five canes ſquare and high, in which are ſix rooms, each two canes ſquare, three to the Eaſt, three to the North.

Turning to the left of this temple one meets with a little pagoda of Schambar with the ſame figures, three canes deep and four wide, with a room two canes and a quarter high.

To return to the other temple you proceed by a paſſage hollowed in the rock, four canes long, one wide, and one and a half high.

To the right of the great colonnade below, that is in the firſt ſtory of the pagodas of the mountain almoſt below the great temple firſt deſcribed, is a ruined pagoda of which remains only one pillar and the figure of Schambar: the excavation is ſix canes wide, and four deep, and conſiſts of three rooms, each two canes wide. Over it are two holes without a paſſage leading to them.

Further ſtill to the right is a little pagoda two canes wide, one and a half deep, and one and a quarter high, whoſe walls within are covered with figures relating to the hiſtory of Schambar.

After this pagoda you come to a ſmall low pagoda whoſe middle is ſupported by four pillars placed in a ſquare. On each ſide

ſide are five rooms each two canes ſquare. The ſanctuary of Schambar is two canes and a quarter high and eight ſquare.

This pagoda is accompanied with another excavation nine canes ſquare and three and a quarter high, ſupported by four pillars placed in ſquare: to the right and left are lower ranges * alſo adorned with four pillars. Here is a figure of Schambar. At the end of the excavation is his ſanctuary, to the right and left of which is a room with a veſtibule, each door two canes ſquare. The form of the pillars in this excavation ſee plate I. No. 1.

To the right of this pagoda is another excavation forming a veſtibule ſeven canes ſquare, and one and a half high, incloſing eight rooms each two canes ſquare.

Returning to the left you find a large excavation twenty canes wide, called the *houſe of Viſchnou*. On a level with the preſent excavation is a dry ciſtern, into which you deſcend by five ſteps. At the end of the round gallery or interval between two rows of pillars which divide the pagoda in half, appears on the wall on one ſide *Soudam*, *nauker* or domeſtic of Viſchnou ſurrounded with ſchoupdars, and on the other Gori, who prepares the milk of Viſchnou with his wives and ſchoupdars. On the ſide of Gori is a room, then *Balah Rajah*, *ſchaker* or ſervant of Viſchnou with his wives and ſchoupdars. Farther off is a court ſeven canes deep with a light pierced in the rock. At the end of the fifth gallery is *Oudo*, *nauker* of Viſchnou ſurrounded with ſchoupdars. The excavation of the pagoda is ſeven canes deep. The ground floor ſeems placed on a ſolid ground two canes thick, and is ſeparated from the firſt ſtage by another ground one cane and a half thick.

The firſt ſtory is two canes and a half high, and has five rows of pillars. In the firſt, third, and fourth rows the pil-

* *Bas-reliefs.*

lars

lars are inſulated: in the ſecond and fifth the ſpace between is filled with blocks *. There are ſeven pillars in length, and only two deep. The excavation in the centre is eleven canes deep. At the further end to the left is the ſanctuary of Viſchnou, and in the middle a ſecond figure of this god accompanied with two ſchoupdars. At each end of the firſt gallery is a room one cane and a half ſquare.

Following the direction of the mountain to the left you come to the houſe of *Ramdji* of two ſtories. (Thevenot, p. 223.) The ground floor is ſeparated from the firſt floor by a floor one cane and a half thick. You aſcend over the door of the pagoda by a little narrow ſtaircaſe cut in the rock to the left, and find over this door two little rooms, one on each ſide. The facade of the excavation is nineteen canes wide, and preſents on the ground floor eight pillars which are ſquare and uniform, except the two middlemoſt, which at half their height are wrought with a kind of baſket-work. On the right is a room three canes deep, four wide, and two pillars. This is the *Kabon* or tomb of *Bandari Peça reknevala Ramdji*, or the keeper of the *peças* or treaſure of Ramdji. In the court, which is incloſed nine canes deep and nineteen wide, on the left is a ſquare veſtibule two canes by three with a ciſtern. At the end of the firſt gallery on the right is *Louteratchari*, on the left *Bararpata*, both *nakers* of *Schiſchenag* a relation of Ramdji. At the bottom of the excavation is *Schiſchenag* with his wife and ſchoupdars. The excavation is eleven canes deep, and preſents three galleries with detacht pillars, and three whoſe pillars are united by ſolid blocks with ſchoupdars on each ſide.

On the firſt ſtory at the end of the firſt gallery on the right is *Djom*. At the further end in the ſanctuary is *Latchimanas*,

* *Maſſifs.*

brother of Rama, of gigantic proportion; his wife of the ſame ſize is on the left ſide of the door. Round them appear ſchoupdars with the cord of Brama, the lingam in front perpendicular to the line of the eyes (plate I. N° I. 2.) and caps ſhaped like mitres and as high as the face. This excavation preſents five colonnades of eight pillars each. In the ſecond are two blocks between the pillars. There are ſix rooms on each ſide. The pillars of the ſanctuary and the little veſtibule which accompanies it are ſquare.

The pillars of the ſecond ſtory are diſtant from each other one cane and three-fourths in the length of the excavation. At the end of the firſt gallery on the right is *Sadeo:* at the end of the ſecond on the right is *Kounbi*, on the left *Lokoulbina*. At the end of the third gallery on the right is *Buria*, on the left *Mardjouna*. At the end of the fourth on the right *Lokoul*, on the left *Sadeo*, brother to him in the firſt gallery. Then follows a hall three canes deep ſupported by two pillars; on the wall round appear the wives of Rama. Before the two pillars are the naukers of Rama ſeated. At the end of the hall to the right is *Darmeradi*, and on the left *Soudam*. At the bottom of this ſtory is the ſanctuary of Rama.

This place is four canes ſquare and three high. The ſtatue of the deity is a few paces from the bottom of the ſanctuary, on a pedeſtal two feet and a half high. It is two canes and a half or ten feet high: the thighs one foot and a half thick. The firſt wife of Kama is at the ſide of the door: on the right are the ſhoupdars, on the left *Nila Schoupdar anoumal*, whoſe hand ſounds when ſtruck, becauſe it is empty, or according to the bramins becauſe he gave money to Rama. At the ſide of Nila is *Papi*, whoſe hand does not ſound, becauſe it is ſolid, or according to the bramins becauſe he refuſed Rama money.

Following the mountain to the left one meets with an excavation ſix canes deep, nine and a half wide, two and a half high.

Farther on is a great pagoda of *Raona*, god of the lingam. This excavation is twelve canes deep, ten wide, and three high, with five rows of pillars all through: three of theſe pillars are broken. At the further end the ſanctuary of Raona, whoſe figure has been burnt and deſtroyed by Ramdji. At the end of the ſecond gallery on the left is *Latſchimi*: two elephants pour water on his head with their trunks, and near them are two domeſtics bearing a gurgler *. At the end of the third gallery on the right is *Baero*, a relation of Rama, girt with an adder: on the left *Baraotor*, nauker of Rama, with a boar's head. At the end of the fourth gallery on the right is *Raona*, who has ten heads and ten arms: over him are his bramins: on the left is *Aſkarnè*, nauker of Raona. At the end of the fifth gallery on the right is *Kombe Kerenè*, brother of Raona: on the left *Bawaadam*. Round the ſanctuary are *Dannobé* ſlain by Raona, and *Gones* with an elephant's head.

Next to this excavation is a great temple of *Maba Deo*, or the Great God, the parent God, the Lingam.

In the middle of the court is a temple ſix canes ſquare, to which leads a flight of ſtairs. The walls are covered with figures in relief. On the left you aſcend to a little excavation ſix canes long, three broad, one and three quarters high, forming two rooms, with another of like dimenſions.

In the great temple on the ground floor are two colonnades each of ſix pillars, three quarters of a cane diameter, with four rooms, each two canes ſquare, the top of the veſtibule ſupported by four pillars.

* *Gargoulette.*

The

The firſt ſtory is ſixteen canes wide, and eight pillars in depth. At the further end is the Lingam in a ſanctuary with a veſtibule, having ſix pillars in front. On the left in this veſtibule is *Genes*, and on the right *Suami Kartik*, Maha Deo's *Betha* or deputy. On the right of the porch is *Bala Rajah* with four arms incloſed in a *Kambom*, a round or kind of eſcucheon five or ſix fingers thick. Fronting him is *Souranaram* or the furnauker of Maha Deo with eight arms: on the left of the ſame porch is Maha Deo in human form, his foot on a robber who had bound his domeſtic who is under his leg: at his ſide are Narana and Latſchimi. On the ſolid work which divides the ground floor from the firſt ſtory is on the right the porter *Lat pat*, on the left the porter *Bendoudâs*. At the end of the firſt gallery on the right is *Narcheotar* with eight arms, and a tiger's head and *Parclad*: the firſt *Gourou*, director or doctor; the ſecond *Djelaouſka*, incenſe-burner or lamp-lighter. On the left of this gallery is *Virbodrè*, another deputy of Maha Deo, who ſtrikes *Dietaſourdeith*, who himſelf had ſtruck Maha Deo behind. At the end of the ſecond gallery on the right is *Braſpari* with eight arms, and ſeeming to go to the army: on the left *Gopaldâs* with eight arms. At the end of the third gallery on the right is *Baraotar* with ſix arms and a boar's head; on the left a lingam ſtone. At the end of the fourth gallery on the right is a pedeſtal of a lingam: on the left Maha Deo with his wife. At the end of the fifth gallery is *Keiſchi nedi* with four arms lying on Garoni; on the left *Brahma* and his wife *Saetri*. At the end of the ſixth gallery on the right is *Ramſedi* with four arms lying down; on the left Maha Deo, his wife Parbati, and over them Raona. At the end of the ſeventh gallery on the right is *Gaordendari* with ſix arms driving a herd of oxen.

After this excavation is the beautiful pagoda named *Kelaa*, or the fortreſs, whoſe plan if we believe the bramins is the ſame with that of Doltabad. The firſt door of the excavation is nine canes deep of one ſtory, with two bulwarks * embattled. On the walls are ſchoupdars and horſemen. At the entrance is Latſchimi, on each ſide two elephants pouring water on his head with their trunks, and ſchoupdars on the right and left.

Then follows a ſquare temple of one ſtory, joined by a kind of gallery to a little temple, which is what is properly called the *Kelaa*. Turning to the left we find the ſchoupdar *Kaneïa*, and a number of women who ſeem aſſembled to ſee him. Behind under the gallery beforementioned is *Gatourdije* three canes and a half high with ten arms, and carrying the Kelaa. On the right hand of this coloſſus appears Narchiotar with the tiger's head devouring a man. On the right and left in the court are two very high pillars, each ſupporting a lamp in honour of Maha Deo. On the ſide of each pillar is an elephant of the natural ſize, detached from the temple, and faſtened to the rock only by the feet.

Round theſe temples ranges a gallery which begins at the door of the firſt. Under this gallery round the Kelaa is in relief on the walls Rajar Bordi: above, Raona, Parbati, in miniature, and on the left the army of the god *Pando*, in which may be ſeen horſemen, elephants, palankeens, tigers, &c. Theſe figures are well formed, and reach quite behind the Kalaa. Turning thence to the right one ſees on the wall in bas relief Maha Deo and Parbati who ſeem aſleep: then the army of Kairon. Over the Kelaa riſe ſeveral domes, which cover all the takias of Maha Deo; three behind, two on each ſide of one in the middle higher than the reſt. Under one of theſe domes on the right is *Manourè*: the middlemoſt dome of thoſe behind is

* *Moſſiſi.*

the apartment of Maha Deo's women, and the great dome the ſanctuary of this deity.

On the level with the ſquare temple on the left is the pagoda of *Parlanka*. At the further end of this pagoda in the middle are Brahma, Viſchnou, and a buffalo: on the right the ſervants of Brahma, then Viſchnou ſwallowing a woman, Latſchimi, and on the right ſide a tahiaur of Raona: then Raona over Maha Deo, Parbati and Kalberom, Cotoüal of Kaſhmire. On the left ſtill at the ſouth end is an ox on a pedeſtal, then Tirmolnara, Gonès, and Bankodbeari with a tiger's head. At the entrance of the ſame ground floor on the right is a room where the wives of Rama are repreſented in ſmall; at bottom appears Latſchimi: on this ſide of this room is a little excavation ſix canes wide and two deep. The excavation of the pagoda of Parlanka is eleven canes ſquare, two and three quarters high. It has five pillars forming a ſquare.

On the firſt ſtory to the left one ſees at entering *Latchiminar* or *Latchimana* and *Ganga*, and on the right Narchiotar in a kambour: the ceiling repreſents Latchmira or the ſun looking all round *. At the further end is the ſanctuary of Maha Deo; his wives appear at the door: on the right is Latchiminar, on the left an ox. The excavation is ſupported by ſix pillars forming a ſquare, and is nine canes ſquare. Theſe pillars are carved; the *argamaſſe* of the walls is painted, and as it were gilded; the *lambris* begins to peel off.

All theſe excavations, which one might take for real buildings, and which ſuppoſe incredible labour, are in the middle of a

* Quære, If like that figure of the univerſal deity ſurrounded by the ſigns of the Zodiac in a pagoda or choultry at Verdupettah in the Madura country, delineated by John Call, Eſq. in a journey from Madurah to Twinvelly near Cape Comorin, and inſerted in *Phil. Tranſ.* vol. LXII, p. 353 of which he found but one other ſpecimen equally complete on the ceiling of a temple in the middle of a tank before the pagoda of Teppecolum near Madurah.

kind

kind of court ſurrounded on one ſide by a gallery, and the wall of the other ſide covered with bas reliefs. To begin with that neareſt the door of the incloſure on the left, and continuing to the right, one ſees Maha Deo, and over this deity Raona and nine of his heads round the lingam. The ſecond bas relief exhibits Maha Deo, Parbati, and under them the brâmins of Raona; the third Maha Deo, Parbati, Pendi or Pando, and below an ox: the fourth the ſame figures: the fifth a brâmin: the ſixth Maha Deo and Parbati: the ſeventh Baugnira: the eighth Maha Deo and Parbati: the ninth the ſame figure with an ox: the tenth the ſame: the eleventh Rajah Bal: the twelfth Maha Deo, Parbati, and the robber: the thirteenth Ram and his wife Gangani: the fourteenth Schiddadji and his wife: the fifteenth Djakodji and his wife: the ſixteenth Maha Deo, Parbati, and an ox: the ſeventeenth Seadji: the eighteenth Narchiotar in a kambar: the nineteenth Toulladji: the twentieth Maukoudji: the twenty-firſt Satvadji: the twenty-ſecond Latchimana: the twenty-third Dondi: the twenty-fourth Mallari: the twenty-fifth Bonhi: the twenty-ſixth Tchemenandji: the twenty-ſeventh Makoundji: the twenty-eighth Moradji: the twenty-ninth Nembadji with four arms: the thirtieth Dondi and his wife with four arms: the thirty-firſt Schamdji, a robber with four arms: and on his left his wife: the thirty-ſecond Amandji, Bibi a woman: the thirty-third Gonpala: the thirty-fourth Manoukou with four arms faſtened to a pillar: the thirty-fifth Anandji with a tyger's face devouring Kepaldji and having his entrails torn out: the thirty-ſixth Ramſedi lying down: the thirty-ſeventh Guirigoorden with four arms: the thirty-eighth Baſek Rajah with ſix arms: the thirty-ninth Kneſnedji or Keeſcht nedji with four arms lying on Garour: the fortieth Vitchnou ſwallowing a woman: the forty-firſt Tcheudoupala with four arms walking on Matchelé: the forty-ſecond

Goïndras

Goindras with four arms reſting on a kind of throne: the forty-third Anapourna, Bibi.

Next is an excavation nine canes long by four wide, ſupported by four pillars; then another eight canes long by four wide, the walls covered with women in bas relief; at the bottom on the ſide a third with two pillars ſix canes wide and three deep and two and a half high, beyond which is a lingam in an excavation with two pillars a cane long by one and a half deep.

The circuit of the two middle temples is ſixty-four canes. The total depth of the excavation thirty-eight canes, the breadth twenty-one. The figures in the gallery which ſurrounds the court are near fourteen canes, the reſt of the gallery twenty-four. The rock is hollowed into a point about one hundred and fifty feet high.

I went afterwards two gun-ſhots thence to the W. N. W. to ſee the pagoda *Rajah Indre*, which has a ſtory ſeparated from the groundfloor by a ſolid. Before the door to the right is the ſanctuary of *Soukedeogoli*, in which appear to the right *Beani* or *Bawani*, *Dearam* and his wife: overagainſt them *Mearam*, and on one ſide Latchimi. This excavation is three canes deep, four wide, one and a half high, and ſupported by four pillars. You enter next into a great encloſure including many excavations. Overagainſt the door, on which is a kind of tomb, riſes a ſquare temple with pillars. In the middle of the temple is a block on the four ſides of which Viſchnou appears in bas relief. The bramins pretend that the top of this temple is terminated like Doltabad, and they call it *Tchota* or the little Doltabad. To the left of this pagoda is the houſe of *Tchalcram*, in which on the ſide of the ſanctuary appears Koſchalram on an elephant: in the middle is Goſſin nagardjani, and oppoſite to him Djoraorſing. This laſt excavation is ſix canes ſquare, and ſupported by four pillars.

At

At the entrance of the pagoda of Rajah Indre to the left is a great pillar as high as the temple ſupporting a lamp. Under this pagoda is that of Rajah Daram, which forms the ground floor of that of Rajah Indre, and is ſix canes wide and fourteen deep. The ſtatue of this deity is in the ſanctuary; the other figures are deſtroyed. Within this pagoda are four rows of pillars, and in the middle a great hall formed by eight pillars, and three canes and a half high: on the left is *Bendoudâs*, then a room with *Balgopal* with his wife *Satekſchitaram*; at the ſide of the ſanctuary *Alebela* with his wives.

The firſt ſtory, which is properly the pagoda of Rajah Indre, is eight canes wide, and thirteen in its greateſt depth. One ſees firſt two rows of pillars dividing the temple widthwiſe: then a ſquare formed by four carved pillars flat at top. In the centre of this ſquare is the ſeat of *Kiſchni*. Then follow three other rows of pillars terminated by the ſanctuary, whoſe door is ſquare and adorned with two pillars partly fluted: the argamaſſe ſtill retains colour. In the ſanctuary appear *Kiſchnigouarka*. At the end of the firſt gallery formed by the pillars is Rajah Indre, to whom anſwers his wife *Indrani*. At the end of the third gallery appears on one ſide *Nagarardjoun* or *Nagardanj* with his wives, at the other *Gatomourſchi*: the ſchoupdars occupy a ſpace of three canes. At the end of the fourth gallery on one ſide is *Menpond* and oppoſite *Tchanderna*.

To the left in the court is an excavation with a ſtory. Below is a place filled up with earth, and on the left the pagoda of *Adenat*. This deity is in the ſanctuary. On each ſide this place is an empty room with a low door. The ſchoupdars appear on the walls of the pagoda. Fronting is *Nimnat* and oppoſite is *Paraſnal*. The excavation reſts on ſix pillars, three deep, and two fronting. At the end of the firſt croſs gallery is on one ſide

*Bouwani*

*Bawani* wife of Jagrenat, and on the other the betha of Bala Rajah. At the end of the ſecond gallery is on one ſide *Sodoman*, and oppoſite *Penda*. The excavation is ſeven canes deep, ſix wide, and two and a quarter high. On the left is a low door leading to the women's apartment, ſix canes ſquare with two pillars.

In the firſt ſtory are eight pillars four deep, and two in front. This is the pagoda of *Poroſcheram*, betha or miniſter of Bawani. All round on the walls appear his ſchoupdars: in front is *Tentempal*, and oppoſite *Madangoupal*. At the end of the firſt croſs gallery formed by the pillars is on one ſide Bala Rajah, and on the other a room. The excavation is ſixteen canes ſquare, and one and three quarters high.

Still further to the left in the court is the pagoda of Jagrenat ſeparate from the foregoing place. He is in the ſanctuary. At the end of the firſt croſs gallery formed by the pillars is, on the right, Bawani wife of Jagrenat with *Soud*, *Boud*, and her domeſtics all round, on the left *Tcheutamen*. At the end of the ſecond gallery one ſees *Carna Rajah*, *Matchendernat* and *Goreuſchna*. The excavation is ſeven canes deep, eleven wide, and three high: on the left is a little room and a gallery running round an empty hall. The pillars are two-thirds of a cane thick: thoſe on the ſides are ſingle: the middle ones half fluted and carved: the argamaſſe of them is broken.

Returning from this laſt excavation to that with which I began, and where I left my people, I paſſed by a pagoda of Maha Deo. On the outſide appeared an excavation two canes ſquare, wherein are Pendi and Maha Deo: then, on entering to the right Maha Deo and Parbati, below Raour, oppoſite *Virbodrè*, ſchaker to Maha Deo. Then to the right under a kind of *bas cotè* are Maha Deo and Parbati: on the ſide the wife of Rajah Bal, and oppoſite Parbati, *Kamon karan (Kemb kercè)* and his

wife, under whom are an ox and a priſoner. On the left under a *bas cotè* appears *Djibril (Gabriel,* whoſe name the Indians have borrowed from the Mahometans) with a club in his hand; over him four women and two of his domeſtics bound to a poſt. Overagainſt Djibril is *Baſſemaſſus* beating a drum. Farther on the ſame ſide is a fine ciſtern dug in the rock, the water of which runs partly between the pillars. You deſcend into it by ſteps, on which are two tigers cut out of the rock, as well as two other tigers near theſe at the ſide of a door. Lower than the ciſtern on the ſide is *Schitama* wife of Ramaki. At the bottom of the excavation is the ſanctuary, a large ſquare place with four doors aſcended to by four ſteps. The ſchoupdars who guard it are of coloſſal proportion, and accompanied with their wives who are naked. The whole excavation is ten canes wide, four high, and twenty-one long, ſupported by forty pillars: the greater number diſtributed into five rows: the laſt row on each hand conſiſting of eight pillars.

In my way I met with different excavations two, three, and four canes ſquare. Among others on the top of the mountain a pagoda of Viſchnou conſiſting of three empty rooms twelve canes wide and four deep. The ſanctuary and veſtibule together are four canes and a half wide. The figure of Viſchnou is not there. At the entrance appear Baraotar with a boar's head ſwallowing a woman: Bawani riding on a *beus* or buffaloe, Brama, Viſchnou, and a buffaloe. On the other ſide of the door are Bala Rajah (a labourer) Latchimi, *Suam Karti,* and Kombé kerenè brother of Raona, who is ſleeping after having filled his belly.

On the right of this excavation is another pagoda of Maha Deo twelve canes long, three wide, and having in front ſix pillars three canes and a half high. A veſtibule on the right and left ſix canes ſquare with two pillars. The ſanctuary of Maha

Maha Deo larger than the ſanctuary of that deity in the other pagoda.

Next appears the pagoda of *Arikombar*, the potter. The ſanctuary is adorned with ſchoupdars. There is no ſtatue of the deity, it being at the door on the right hand as you go in: for there he reſides. The excavation is thirteen canes wide, and has two pillars three quarters high, ſix in front and ten deep. Near the ſanctuary are two blocks, and ſome between the pillars; which makes in all ten diſtinct pillars.

Another excavation; the veſtibule two canes ſquare, and one and two-thirds high accompanied with a ſanctuary. Round on the wall appears Maha Deo.

Higher up is the ſecond ſanctuary of Maha Deo, the veſtibule ſix canes wide and one and a half deep.

Another pagoda of Maha Deo, the lingam in the ſanctuary. On the right of the ſanctuary appears Latchimana and Suamkarti: on the left Anapouma, Bawani, Saraſati, and Gones. The excavation preſents ten pillars, and is ten canes deep, ten wide, and two and a half high.

Another pagoda of Maha Deo eight canes and a half deep, twelve wide, three and a quarter high. On the right at the door is the ſchoupdar *Gaulan*. On the left as you enter is *Gaulande* wife of Rajah Indre, and near theſe a ciſtern. This excavation has eight pillars and two *bas cotès*. Under that to the left is Kombè kerenè, Mendè with the head of a hooded ſerpent *, and the repreſentation of the god Maha Deo with Parbati. Overagainſt Kombè kerenè is Bawani riding on a buffaloe. Under the *bas cotè* on the left appear Kalberom with his wives; Gonès, then *Sombakela* and his wife, who are only bones like ſkeletons becauſe they never gave alms. At the further end of the excavation is the ſanctuary with two blocks. On

* Cabill.

that to the left is *Bawaadam* with his mother: below, Raona. On the right block are Maha Deo and Parbatti playing at *tchopel*: below is an ox.

Such is the deſcription of the monuments of Iloura, which the Indians refer to very diſtant times, and look upon as the work of Genies. I acknowledge it is very dry and even difficult to underſtand for want of plans: the mythologic part reſts intirely on the teſtimony of two bramins, who may have impoſed on me, or may not have been better inſtructed in the principles of their religion than the ſacriſtans and inferior officers of our churches commonly are. Notwithſtanding this, I thought the curious would not be ſorry to have it ſuch as it is. It may convey ſome idea of the labour of the Indians, the boldneſs of their conceptions, and their patience in the excavation. Let us but conſider that a ſtroke of a hammer ill directed might deſtroy a whole colonnade, occaſion a bas relief to be effaced, and a conſiderable ſurface of rock to be hollowed over again. Theſe mountains repreſent the principal perſonages that appear in the Indian antiquities, whoſe names are ſtill to be found in thoſe of the firſt Mahrata chiefs, as *Anandji pont*, *Tchemenandji apa*, of ſome towns, as *Dondi Rajapour*. Theſe are the reaſons that induced me to enter into a detail, which to writers of general hiſtory or abridgements may appear too minute. I obſerve the ſame method in the deſcription of the pagoda of Keneri: but that is accompanied with ſeveral plans. They have the further advantage of affording ſome very antient inſcriptions which ſome Oedipus may perhaps explain ſome time or other, whereas at Iloura I found no writing except on a pillar of the pagoda of Panlanka, and at the bottom of two pillars in the middle of the firſt row of pillars in the firſt ſtory of the pagoda of Ramdji: all in Mahratta and modern characters.

As

As the two pagodas are ſaid to have been made on the plan of Doltabad, or rather perhaps Doltabad on the plan of the two pagodas, I viſited that fortreſs which is four coſſes from Aurengabad. Thevenot (p. 225. and Tavernier Voy. II. 82.) deſcribes only the city, for he did not ſee either the mountain or the fort except on the outſide. It is little more than a rock defended by four circular walls * planted with cannon, and two of them on the ſlope of the mountain. The only reſemblance between this fort and the pagodas of Kelaa is that they are both hollowed in the rock on high ſituations, and ſurrounded with ſeveral incloſures. (Ib. CCL—CCLIII.)

At Aurengabad is the tomb of Aurengzeb's daughter, or as Tavernier (II. 83. and Thevenot ut ſup. 216.) his firſt wife. It is at ſome diſtance from the city in a ſumptuous edifice erected by this prince to her memory. It is called *Begomkah bâgh*, or the *Garden of the Begom*, and is a conſiderable pile compoſed of courts and gardens, in which are many apartments. The fineſt is that which contains the tomb of the Begom. The chapel, in which is the coffin, terminates in a dome covered with gilt copper, accompanied according to the ſtyle of Muſulman architecture with four turrets, and communicating with the reſt of the building. You enter at four doors of white marble cut in lattices † of exquiſite workmanſhip. Through the open work I ſaw the coffin covered with cloth of gold, and lighted by a lamp, which burns continually in the chapel. Oppoſite to this chapel is a Maſdjed, whoſe floor is compoſed of compartments of marble, and covered with a rich Perſian carpet. I ſaw a Mullah there reading the Alcoran. Here is an endowment for four, who are to perform this office day and night, according to the intention of the Begom. The reſt of the building differs little-

* *Enceintes.* † *Ciſelées a jour.*

from

from the palace of Teigh beg Khan, of which hereafter. Over the firſt door is an inſcription in Perſic, which I had not time to copy. (Ib. CCLIV.)

A particular account of all the perſonages carved in the pagoda of Iloura may be found in a MS. in the French king's library, in four volumes folio, formed and written 1758, under the inſpection of M. Porcher, counſellor at Pondicherry, and commandant at Karikal, a French ſettlement in the kingdom of Tanjour. The firſt volume contains a ſyſtem of Indian Theology in French and Malabar, accompanied with twenty paintings repreſenting the creation of the world, &c. &c. The eight leſſer incarnations of Viſchnou in the minuteſt detail. Vol. II. repreſents in one hundred and thirty-two pictures the hiſtory of the incarnations of Viſchnou, under the figure of Rama Sami. Vol. III. that of the incarnation of Viſchnou, under the name of Kiſchneu, his marriage &c. in one hundred and ninety-two pictures, and Vol. IV. the hiſtory of Routren or Siven (the Lingam) in one hundred and forty-four pictures. At the back of each picture is generally the explanation of it in Malabar and French. The figures and explanations are agreeable to the theology of the Tanjourins. This is perhaps the moſt complete collection on the ſubject, and it may be doubted if there be a ſecond in all India. (CCL. n.)

India is a fruitful country which will offer always to the real ſcholar, and even to a perſon of common curioſity, a plentiful harveſt of objects of reſearch equally uſeful and intereſting. I have gleaned, at a time of life when one's ſtrength is not always equal to one's ſpirit, and at a time when the fury of war had ravaged the fineſt provinces. (Ib. DXLI.)

On the Malabar coaſt are ſpoken five languages. The pure Malabar or Tamoul, from Koelan to Mount Delli: the Canarin from Pongaye to the territory of Bonſolo: the Mahratta from the territory of Bonſolo to Surat: the language of Guzarat or the Hindoo: the Mooriſh. The different dialects are the Patois of the fiſhing coaſt, which is a corrupt Malabar: the Toulon, a mixture of Tamoul and Canarin, among the fiſhermen, the Poulias, and other lower caſtes from Mount Delli, as far as two days journey North of Mangalor. The Maraſte compoſed of the Canarin, Mahratta, Mooriſh, &c. which obtains from Bombay to Surat. In general all the languages of the Peninſula of India may be referred to two principal; the Malabar or Tamoul, and the Hindoo or Guzarat: the firſt for the countries reaching on one ſide from Cape Comorin to beyond Canara, and on the other to near Ganjam: the ſecond for the reſt of the Peninſula far on into Indoſtan. (Ib. CXXIII-CXXIV.)

The pagoda of TIRIVIKAREY is a large building of three circuits divided by courts: the ſanctuary is in the third circuit. I could get only into the firſt, where I ſaw the lingam, whereon the young female bramins loſe their virginity. This circuit includes a number of dark rooms, occupied by bramins. The pyramid at the gate attracted my attention. It conſiſts of ſeveral ſtories, and ſo high that a muſket ball will hardly reach the top. It differs very little in ſhape from thoſe of the pagoda of Schalembron, of which Count Caylus has given a deſcription in the Memoir of the Academy of Belles Lettres XXXI. Hiſt. p. 45. To the left of the pagoda of Tirivakery is a great *tallaw* or pool above twenty toiſes ſquare, ſet round with ſtone ſteps ſloping to the bottom, and uniting at a little pagoda in

* Hiſt. XV. p. 57. 12°.

the

the centre. Theſe large pools are not unfrequent, and ſerve for purifications. Some have coſt above fifteen hundred livres to build. The wealthy Indians put themſelves to this expence to perpetuate their name, or to expiate ſome conſiderable fault. Ib. p. XXIX.

In the city of *Nellour* are two handſome pagodas, whoſe walls are covered with Telongon inſcriptions, which I had not time to copy. Ib. p. CIII.

*Mawlipouron* is famous for its pagodas, and the pilgrimage to them from many parts of the coaſt. On the walls are inſcriptions in Malabar, Bengal characters engraved without ſucceſſion, ſome letters like the Tamoul character of the priviledges granted to the Jews of Cochin, others approaching thoſe of the Keneri inſcriptions. Some of theſe pagodas are hollowed in the rock. Near theſe monuments a kind of *Luſus Naturæ* attracted my attention. It is a round block of ſtone two toiſes diameter, which ſeemed placed on the ſlope of a rock, and held to the ſlope only by a ſurface of three or four inches. The people of the country told me they always remembered it ſo. Ib. CIX. CX.

The pagoda of *Sandol* is three coſſes from Nizampatnam. On the walls are ſeveral inſcriptions in characters different from the Telongons, accompanied with bas reliefs. One of them repreſents, as I was told, a tree loaded with fruit like apples. In front is a man pointing to it, and ſhewing it to a woman. On the other ſide of the ſame ſtone is a man with a dog's head getting up a tree. I had no opportunity of viſiting this pagoda, or ſeeing the drawing of it. If it anſwers the above deſcription one would at firſt view refer it to Adam and Eve with the tree of knowledge, and find in theſe reliefs *Indra* or *Indro* an Indian deity,

deity, who mounted a tree to gather a pomegranate for his wife who longed for it.

Father Vincent Maria of St. Catharine of Sienna * had aſſerted, that Canara was ſeparated from Cananor, by a wall which reached from the mountains to the ſea for two days journey. M. Deliſle has placed this wall to the Southward, not far from Mangalor, and Danville in his map of India to the South of Dekle. Such a monument appeared to me worth inquiring after. I hoped to find on it ſome inſcriptions in antient characters. (Ib. cxxv. cxxvi.) But after travelling as far as Kanſerhora, I could hear nor ſee nothing of this wall (cxxx): only met with a pillar at Ajenour, ſaid to have been erected by Jemtapnay, general of Canara, who took Kondapour three hundred years ago, and purſued his conqueſts to that ſpot. It is now thrown down, but meaſured four feet two inches in the ſhaft, and twenty-three inches in the pedeſtal, and ſixteen inches diameter. On the upper ſide I ſaw nothing carved but ſomewhat reſembling a lingam, or a ſtaff of command about the midway, and the old people of Pongaye told me that as to the under ſide Ciapnek, finding the name of ſome private perſon cut near his inſcription, had effaced all others, affirming there never was any thing more than the figures before mentioned, and that it was a ſtone belonging to a pagoda which could not be ſtired without the death of the mover. (cxxxvii.)

The pagoda of *Kodarete* is about a league North from Mangalor. It ſtands North and South. After entering the firſt gate one meets with two leſſer pagodas, one to the right, the other on the left, at the entrance of an avenue of two hundred paces, between two walls furniſhed with little benches, and leading to

* Viaggio alle Indie orientali, V. c. 3. p. 448. 449. Venet. 1583. 4to.

the incloſure of the pagoda. This incloſure may be about two hundred paces ſquare. The gate is at the end of this avenue. Within on the left are ſeveral houſes or cells for Bramins. To the right or Eaſt on an eminence aſcended to by ſeveral ſteps is a large tank. On the ſame ſide overagainſt the pagoda is a wooden chandelier plated with copper above fifty feet high, and one foot and a half diameter. The pagoda is an obtruncated pyramid, the baſe about three feet high, and ſixty paces diameter. This pyramid is as were divided into two by four hooded ſerpents, whoſe heads anſwer to the angles. The four faces at bottom exhibit elephants: on thoſe of the ſecond ſtory appear on the Eaſt *Lakhſchimi*; on the South *Boani* wife of *Roudra*; on the North *Comoradivi* daughter of Brama; on the Weſt *Natjogni*. All the faces are ſurmounted by the head of *Narzingue* with horns: at the cornices this figure appears intire. To the Weſt within the incloſure, and to the Eaſt on the ſteps are ſmall pagodas. To the North are Bramin houſes. They are all Linganiſts, and told me this pagoda may be one thouſand years old. I ſaw there a chariot of Jagrenat. (Ib. CXCVIII.)

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*** When the greater part of this little pamphlet was printed off, the Editors of the Gentleman's Magazine were favoured with ſome ſhort account of the caves on the Elephanta iſland near Bombay, by Lieut. Colonel Barry, which though given to the public in their miſcellany for June laſt, may not be deemed unworthy of a place here as a ſupplement to the ſeveral deſcriptions already given.

"In ſeveral parts of the coaſt about Bombay are found caves of ſuch remote antiquity that neither tradition nor records can reach their origin; in many of them are inſcriptions, written in

in a language and characters now totally unknown; but of theſe diſuſed, or dead languages, beſides the Shanſcrit, or ſacred one, there are, in India, many remains. I am told the Jews at Cochin have yet the grant of their ſynagogue *, at preſent unintelligible; this, I once conjectured, might be in the primitive Hebrew, as theſe people are ſuppoſed to be of the miſſing tribes; but I am aſſured, the country powers never admitted their public deeds to be drawn in the language of foreigners.

That theſe caves were formed for religious purpoſes cannot even be doubted, as well from their conſtruction, as the ſculptured repreſentations of Gentoo mythology, which all of them contain. Perhaps a deſcription of one might be introduced, with good effect, as an epiſode to ſome eaſtern heroic poem.

It is not unpleaſant to trace, as men grow refined, the temples of their worſhip, from the darkneſs of caves and foreſts, through the gloom of Gothic ſtructures, to the airy elegance of Grecian architecture.

As I viſited the Elephanta, the principal, I would call it, cathedral, of theſe caves, I ſhall attempt ſome account of it.

This extraordinary offspring of human induſtry is on Elephanta Iſland, ſo called from the ſtatue of an elephant, of natural ſize, tolerably cut out of a ſolid rock, on its weſt coaſt, which is nearly ſix miles from the caſtle of Bombay. The caves are about the middle of this iſlet; the approach to them being through a deep ravine, ſo that one is ſtruck with ſurprize at coming ſuddenly on their openings, and ſeeing an abrupt precipice, of more than ſixty feet perpendicular, riſing from the roofs of theſe excavations, and covered at the ſummit with ſhrubs and trees, that hang over the rock, which is of hard ſtone, more ſo than that uſually employed in our home edi-

* See before, p. 45.

fices; but as many quarries are known to indurate when expoſed to the air, it may not be unreaſonable to infer, that its preſent denſity is partly original and partly acquired; but of this, however, I neither made experiment, nor ſought information.

Of theſe caves there are three; the principal being in the centre, and the leſſer ones on either hand, though not placed in ſimilar directions; one having a common front, the other being at right angles with it. In each of the inferior ones is a ſmall chapel with baths at the end.

To the grand cave, or temple, there are three entrances by porticoes of four pillars each, of the ſame order with thoſe within. Its elevation is very diſproportionate to its area, which laſt is nearly a ſquare of forty yards, whilſt its height is not more than half as many feet; but the eye is not only offended at firſt by the lowneſs, but alſo by the flatneſs of the roof; which certainly would have acquired more of grandeur by being arched, the effect of which we obſerve in our own churches. This roof is ſupported by thirty-ſix columns, placed at equal diſtances, though ſome of them have been broken down by the intemperate zeal of the Portugueſe to exterminate idolatry; which, as well as the taſteleſs curioſity of later viſitants, has likewiſe impaired many of the figures.

Each column is divided into three equal parts, the pedeſtal being one, the ſhaft another, and the capital, including the entablature, the third. The pedeſtals are ſquare; the ſhafts rudely grooved, and not, as uſual, cylindrical, but gradually bulbing outwards to the centre, their greateſt diameter being more than half their height. The capitals are, as their ſhafts, grooved, and appear, to uſe the miner's phraſe, like globes flattened by the preſſure of country on them. The entablatures are ſimple, and without diſtinct diviſions of members. Theſe proportions

proportions and forms, ſo different from Grecian rules, are not pleaſing to a corrected taſte; but as they have in themſelves the ſtricteſt uniformity of common principle, they undoubtedly prove the arts to have been far advanced at the early period of their conſtruction.

To the right, and within the large cave, extending the ſquare of four pillars, which form its angles, is a ſmall temple or chapel, having on the ground a large altar, oblong, ſomewhat raiſed, and coarſely cut; on the top of which is a cone, reſembling the pivots of the rocking ſtones in Cornwall, or at Stone-Henge the tops of the uprights for receiving their tranſoms, and, perhaps in its deſign for ſome ſuch purpoſe. In each of the leſſer caves, there are ſeveral chapels.

On the ſides of the porticoes, and in compartments at the further end, are, in baſſo relievo, pieces of ſculpture, moſt of their figures being coloſſal, and all repreſenting parts of the Gentoo mythology. The centre is an image of the quadruple-faced Brimha, the god of the Bedas. Theſe ſtatues, ſuch as we ſee them, groteſque and fanciful, are to us the objects of eaſtern adoration, and, in their preſent mutilated ſtate, prove the artiſt neither unſkilful, or unacquainted with animal proportions, which are well preſerved, even in thoſe which extend the height of the excavation, or which the hieroglyphic doctrines of the bramins repreſent moſt whimſically; for, indeed, the acquaintance with nature and ſymmetry may as well be diſplayed in the ſtatues of a Silenus or Medea, as in thoſe of an Apollo or Venus."

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A

# DESCRIPTIVE CATALOGUE

## OF THE PICTURES

IN THE

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## *IN LONDON.*

WITH GENERAL AND CURSORY REMARKS ON THE ROMAN AND FLEMISH SCHOOLS.

BY GEORGE PERRY, *Architect.*

" Ut Pictura sic Poesis."

*LONDON.*

PRINTED FOR J. WALKER, PATERNOSTER ROW.

1807.

# To Sir GEORGE BEAUMONT, *Bart.*

ALLOW me to dedieate the following slight Essay to one, who like to FABIUS, has been the eminent Patron of the Finc Arts, by example and reward. The Polite Arts ean only be cultivated suceessfully in a disposition conversant with general learning, and the knowledge of the human mind. To have patronized the genius of WILSON, and of our modern TENIERS, would have been of itself sufficient praise, the rest there will be no necessity to reeord; your extensive acquaintance with the sciences being already so well known, that it would be flattery to repeat it.

That you may long continue to extend your benign patronage to the Arts of England, and to enjoy in the reeords of your Country, the pleasures arising from reeiproeatcd good, and a lasting memorial in the annals of recorded Seienee, is the sineere and fervent wish of

Your most obedient, humble,

and devoted Servant,

GEORGE PERRY.

# DESCRIPTIVE CATALOGUE,

*&c. &c.*

## *THE ANTI-ROOM,* Or School of ENGLISH MASTERS.

No. 85.—*A Landscape by* Wilson. Niobe.

In the bolder flights of the pencil, in the *expression* of Stormy Scenes, accompanied with the vivid lightning, and the agitated motions arising from wind, Wilson has continued hitherto unrivalled. The *energy* and *decision* of his *lights* contrasted with rich and broad masses of *shade,* draw the eye from the slighter efforts of other artists, and have contributed to bestow upon him the name of the English Claude. In comparing his merits with those of other painters, who have been eminently successful in *Landscape,* it may be said that he differs more from them in the choice of his objects, than in any other particular. He introduces more of the rocky scenery into his pieces than Claude Lorrain, and his clouds are more beautiful and better varied than those of Gaspar Poussin. The latter he resembles very much in the *forms* and *richness* of his *foliage,* and the former in the luminous and etherial *effect* of his sun-sets. He seems to have been conscious that his studies of perspective and architecture, were not so complete as those of Claude, he therefore introduces *Buildings* very sparingly, and those not of a rich and ornamented form, but consisting frequently of plain and striking masses of ruins or broken objects. To say that the harmony of his aerial *colouring* is equal to Claude, is no more than simple justice, and this praise he enjoyed only in conjunction with Cuyp, as the method of modifying the neutral *Tints* in the horizon, in all the admirable *effects* of nature, seems to have been peculiar to these three painters.

In the scene before us is represented, all the agitation arising from a storm, the elements at war, agitating with fury the trees, clouds, and waters, the vivid flash spreading over the sky, and as Thompson describes "wrapping ether in a blaze," strikes the mind with awe and horror. The foliage of the forest seems to rustle in the gale, the drapery of the figures is driven over their heads, the foam of the falling cataract is impelled from its course, all nature is disturbed by the agitation and fury of the tempest. The story of Niobe is admirably introduced, and the figures are striking and well varied, the *effect* of the whole does infinite credit to the genius and talents of the artist.

No. 84.—*A Sea Piece by* TURNER.

In this picture, which is placed as if intended for a companion to the above, several fishermen's smacks are introduced, in a rolling sea, the sun faintly gleams through some rainy clouds in the offing, and illuminates some distant shipping, whilst the growing tempest howls through the waves.

> "In Winter awful thou!
> Tempest on tempest hurl'd tremendous darkness!
> Thou biddest the world adore, and humblest Nature
> With thy northern blast!"

Such is the scene which Mr. TURNER has exhibited, with a *boldness* of Pencil highly suitable to the perturbation of the storm.

No. 83.—*A Head of Charles I. by* DOBSON.

This eminent painter was a pupil of the celebrated VANDYKE, whom he rivalled in the painting of his flesh, and in his drawing, the picture before us is sufficient proof of his talents and observation of nature, being beautifully *coloured*, and the *effect* of the lights eminently pleasing.

No. 87.—*The Boa Serpent, by* WARD.

A traveller mounted on a white horse, and attacked by a serpent of immense size, which clings round every part of the affrighted man and animal, holding and detaining them by the branches of a tree, the outline is bold and masterly, but the *colours* are too bright and glaring.

No. 86.—*Cattle, by* GAINSBOROUGH.

The *freedom* and *expression* of GAINSBOROUGH's pictures are well known and appreciated, so as not to require from us any elucidation; it is amazing that with a few slight touches of his brush he has here produced a group possessing so much interest and effect.

## THE OLD GALLERY.—*The Flemish School.*

Nos. 92, 97, 114.—*Sea Pieces, by* W. VANDERVELDE.

In the admirable effect and contrast of shipping, and in the pleasing transparency of the water, VANDERVELDE stands upon the highest pinnacle of the art; in comparing the merits of these beautiful productions, the highest praise will hardly be found equal to their merits. The clouds particularly, and the distant objects, seem to vanish into thin air, whilst the striking attitudes of the different mariners are disposed in the most picturesque and agreeable forms, and suitably to the general effect of the whole. If the spectator would wish to observe his master-piece, he will find it opposite to the door, in the small room of the east end of the old gallery. In this charming picture is represented a naval engagement, the ships are enclosed in the hottest action, the volumes of thick and dark smoke, are admirably contrasted with the *effect* of the guns exploding. The drapery of the sails and rigging are disposed with much taste and in agreeable forms, whilst the figures indicate all the bustle and activity resulting from a general action.

No 93.— *Landscape and Figures, by* BERCHEM.

The rural scenery of BERCHEM is enlivened by agreeable groups of cattle and figures, he has been accused indeed of making his cattle more beautiful than nature herself, this seems however to have arisen rather from selection of the most pleasing forms, than any real deviation from nature. There is certainly much grace in the attitudes and forms of his cattle, so that he may indeed be called the RAPHAEL of these subjects, whilst his ruins and the rocky scenery, interspersed through his views, which chiefly resemble Switzerland, give a romantic air to this master's productions. The dresses of the peasants are such as suit every age, and every climate. The harmony of the sky, and the warmth of the setting sun, which glances in an agreeable manner over the surfaces of the objects, give a pleasing illumination to all the little bushes and foreground objects. His goats and sheep are perfectly nature itself, the colours of the different parts are so skilfully arranged, as to attract the eye of every observer, whilst the taste of his outlines and high finishing, confirm the conquest over the judgment, and are a proof that BERCHEM was one of the greatest of painters. Nos. 96, 110, and 189, are similar proofs of the excellence and taste of this astonishing artist.

No. 94.—*A Moonlight, by* VANDERNEER.

Notwithstanding the great merits of our English artist, Mr. WRIGHT, of Derby, it may be safely asserted that they fall very much short of this eminent Flemish painter. In the moonlight pieces of VANDERNEER, there is a clearness and aerial lightness of *effect*, in all his clouds, a lustre and transparency in the use of his black and brown *shadows*, and an observation in the perspective of his objects, which we in vain look for in the works of any other painter. His trees are admirably finished, and have a richness of foliage peculiar to himself; his lakes and rivers perfectly reflect the sky, and the lucid beams of the

moon, tremble on the silver surface which undulates around. Such are the merits of VANDERNEER, whilst in WRIGHT's pictures, we frequently meet with a hardness of outline, and a heavy choice of objects, which is disgusting and disagreeable to the eye. VANDERNEER makes all the object of his pieces to diminish towards the principal point, shewing therein his taste and knowledge of the effect of the *Visto*, for it must be allowed, that as in the long avenue of a garden-walk, or road, any object if placed at the end, will be more striking, whether it is a village spire, a ruin or tree, so in the pictures of VANDERNEER, the moon is always artfully placed, where the gradation of the other objects by the perspective ceases. This artifice is curious, and has a very striking *effect*; frequently he introduces the village spire, peeping through the trees, sometimes groups of fishermen hauling up their nets and tackle, all illuminated through the gloom of night, perhaps by the light of a cottage-window, or a lanthorn. The placid calmness of the scene, takes possession of the mind and all the busy bustling scenes of day removed, the spectator contemplates in silent admiration, and with harmony of thought, the merits of this transcendant painter.

No. 126, 127, 128.—*Three Pictures of* MIERIS.

It is difficult, if not impossible, in this instance to distinguish the works of the Father and Son, they both finished their pictures of family scenes in an admirable style; the minutest parts as a basket or a decanter, are with them objects of amazing *finish* and *labour*. These may serve to surprize the Virtuoso, but they do not add much to the general *effect*, being objects which in Nature are generally overlooked. Sometimes however to attract still more the attention of the spectator, a globe or an embroidered table cloth is introduced, and here much room is left for the minute and laborious *touches* of the invisible pencil Their choice of figures being taken from Flemish nature is in general gross and heavy, still however it is finely coloured, and the draperies, particularly the

satin, such as almost to baffle all the efforts of praise or encomium. In this part of the art it must be allowed that GERARD DOUW, seems to have outgone all other competitors, his colouring being warm yet chaste, his drawing and outline free, yet his pencilling very minute, and his *effect* of sudden *lights* and *shades* quite equal to his instructor REMBRANDT, and by each of whom there are several pictures contained in this excellent collection.

No. 109.—METZU.

It has been the fashion in France for many years, to praise highly the pictures of METZU and the prices which they have produced there has been incredible. Considering this artist impartially, by the side of his competitors, SLINGELANDT, JANSON, MIERIS and others, we cannot find out any immediate and evident cause for such a preference. Fashion in the Flemish school has certainly prevailed in an unaccountable degree, and the high finishing of this artist, if it had not been eclipsed by GERARD DOUW, in particular, and equalled by many others, might have been brought as a justification. The *force* of the drapery and the flesh is very fine, the *lights* well disposed and agreeable, and the *expression* of the face such as could only be produced by a masterly hand.

No 112.—*A Head of* REMBRANDT, *by Himself.*

In this large portrait the freedom and boldness of REMBRANDT's pencil is admirably displayed, the breadth of the *lights* and *shades* is well opposed, with skill and judgment. His features were not of a pleasing *cast*, his nose being large and round, there is an intelligence however in the eye and forehead which bespeaks the man of genius and the painter. A dusky brown pervades the colouring, which is usual in his pieces, and which when carried to an excess, it would be difficult to justify. In the larger efforts of his pencil, he is undoubtedly a pre-eminent painter, in his smaller cabinet pictures he too frequently falls into a *Blackness*, which is quite incompatible with nature.

No. 170.—*A Family Scene, by* REMBRANDT.

In this curious and interesting cabinet picture, is represented an aged woman, attending to the prayers of an infant who is kneeling before her, the room is very dark and the principal light is thrown upon her face and figure. The earnest *expression* of the boy's face and attitude is remarkably striking and well contrasted with the judicious thoughtfulness of the aged lady. It is painted with a very firm and steady pencil, the objects are very transparent, which are placed in the *shade*, and the *effect* of the lights is most skilfully diffused. The *chef d'œuvre* of this great artist is supposed to be the famous picture of Belshazzar, at the Earl of Derby's house, at Knowsley, the figures of which are so finely *expressed*, that they seem to burst from the canvass, and the mind of the spectator becomes overpowered with the reality of the scene. The great price of REMBRANDT's pictures is now become proverbial; three thousand guineas is a price which has been frequently given both for his landscapes and historical subjects. Of the justice of such *extortion* upon *folly*, many doubts have been entertained, at different times, and the circumstance has been ably ridiculed by the immortal HOGARTH. It seems likely, however that the name of REMBRANDT stands now in higher estimation than it has hitherto done, and the prices of that great painter's works, may in the course of time rise to such a height, as to be only purchased by Princes and Emperors.

Nos. 156, 161, 175, 177.—*Four Cabinet Pictures, by* TENIERS.

The best of these four pictures, which are from the pencil of old TENIERS, is the representation of a village wake or merry-making. A group of rustic figures occupy the whole space of the farm yard, the merriest and youngest division of the party are joining in the festive dance, and tripping on the light fantastic toe. On the right hand side is seen a table fitted out in a plain, but substantial style, with the more solid requisites and refreshments, an el-

derly man, who is supposed to be the father of the feast, is dexterously carving out some brawn for his merry guests; the hilarity and joy which is observable in the whole group, is brought to one point, in the face of the jolly waiter, who, looking through the garden door, seems to promise by his countenance, that the liquor shall not be wanting to aid the general effect.

> "Here the jovial rebecs sound,
> And the village bells ring round,
> And young and old come forth to play,
> On the sun-shine holiday."

The admirable contrast of the young and the old, the arch simplicity of the smiling maidens, with the wrinkled gravity of hoary age, attract and fix the attention of the critic, and have made the lucid pencil of TENIERS to be deemed inimitable; until our English countryman, Mr. WILKIE, had shewn by his excellent productions, and particularly his subject of the blind Fidler, that the genius of the English School is able to rival, if not eclipse, the Flemish artists.

No. 166.—*A Girl giving an herring to an Old Woman, by* GERARD DOUW.

In the brightness and lustre of *colouring* GERARD DOUW has here presented us with a picture, in which, although the subject is taken from vulgar life, the atonement is amply supplied by the excellence of the imitation. The herring which she holds up is so admirably copied, that all the scales are visible; the minute finishing of the vegetables in the basket, the transparency of the kitchen utensils and other objects, but above all the light which is thrown upon the girl's face from the window, are inimitably fine, and are a lasting proof of the talents of the artist.

No. 164.—*A young Student, by* GERARD DOUW.

This young man appears dressed in the grotesque fashion of the times, in a curious doublet, and high-heeled boots; a light from a small window illuminates the ancient room in which he is studying, and as he turns his face fully towards the spectator, it brightens up his features with all the characters of nature. This picture, although very small, has an inimitable character of spirit and life in every part of it, the high finishing and laboured smoothness of the pencil, so far from derogating from the merit, seem to add a *force* to the *effect*. With a patience that is truly astonishing, all the minuter objects, the globes, the books, instruments and carpet are delineated, and the whole is made finely subordinate to the *expression* of the face. This admirable jewel may be regarded as one of the greatest rarities of the collection, and indeed the magical *effect* and astonishing *power* with which it attracts the eye, is such as to make all description difficult. In short it is perfectly nature in a diminishing mirror, and shews at once the patience and excellence of this astonishing artist.

No. 171.—*The Duchess of Mazarin, by* G. NETSCHER.

The *expression* of NETSCHER's portraits is generally deficient in grace, the turn of the head and neck seems artificial and studied, as if dancing a minuet; the fingers and hands are finely formed and painted, and the *colouring* is clear. but not sufficiently warm and lively. The delineation of the draperies is very carefully studied and composed, and the manner upon the whole, much resembles that of SIR PETER LELY.

No. 145.—*Mercury and Hebe, by* RUBENS.

In the magical *force* and *roundness* of *colouring*, the name of RUBENS has been long deservedly celebrated, and in this charming picture it appears to the greatest advantage. The figure of Mercury (which is very gracefully drawn) appears carrying up Hebe to the celestial abodes, the aerial *effect* of the clouds and atmosphere are finely represented, and the spectator almost fancies himself transported along with them in their etherial journey. The draperies seem to float along on the current of the air, and there is an exalted dignity in the countenances, which bespeak all the sublimity of pleasure, resulting from joy and delight. Had the figures been delineated in a more slender style, this piece might have ranked amongst the master-pieces of art, but it was the error of the school of RUBENS, to load the figures with too much flesh, and which often gives a disagreeable *heaviness* to the appearance, as a whole. He seems never to have attained to the ideal beauty of the Roman school, and which we shall have to notice in the works of RAPHAEL, POUSSIN, and CORREGGIO. In being defective therefore in this sublime quality of the noble art, his fascinating *colours*, his freedom of *effect*, his *transparency* and *clearness*, can only obtain for him a subordinate rank in the second class of painters. There is a facility, however, in all his works, which shews with what attention he had studied the different departments of his art, and which is equally instructive to the painter and the connoisseur.

No. 133.—*Figures by* POLEMBURG.

An unusual redness too generally predominates in the figures of POLEMBERG; this picture however, happens to be wholly exempt from that fault. There is a *clearness* and agreeable *harmony* in the different parts, which draws and detains the eye, whilst the excellence of the *foreshortning*, exhibits his talents to a great advantage in the art.

No. 135.—*A Landscape, by* VAN GOYEN.

The studies, (for they can hardly be called pictures, on account of their *slightness*) of VAN GOYEN, resemble in a great degree the *Bistre* drawings of GAINSBOROUGH; a similar manner predominates through each. In the taste of his cottages and foregrounds he is admirable, and in his trees, there is a *brightness* which is highly commendable, but a too predominant tint of brown, which runs through all the objects, gives a *flatness* and *insipidity* to the whole, when compared with the works of other painters. The figures are rustic and well placed for *effect*, and much praise also is attributable to the transparency of the water; but his shipping is in general ill selected and too *heavy*.

## THE SMALL ROOM.—*The Flemish School continued.*

No. 213.—*A Picture of Flowers, by* VAN HUYSUM.

The name of VAN HUYSUM stands foremost in the list of Flower painters, in which he excelled all who went before him, as BAPTIST, VERELST, RYSCH, &c. This picture therefore, always excites much earnest attention, in the visitors of the gallery, on account of the great rarity and fame of his works. There is certainly a brilliancy and delicacy in his flowers, a taste in the disposition of his groupes, and a finish in the minuter parts, which has altogether baffled the efforts of all those who have attempted the same walk in the arts. His ornamented vases also, and imitation of marble (as in the picture before us) are of themselves admirable for design and execution, the butterflies and insects seem to be really alive, and above all, the drops of water, like lucid gems, hang upon the leaves in such a way, as to deceive the most inquisitive eye. The *transparency* and *effect* of his white roses, the modest blush of his rosebuds, the rich *tints* of the Flower-de-Luce, and the delicate blue of the hare bell, here bloom and live. The amazing price of his pictures, (which have been frequently sold at as high a price as two thousand guineas) has hitherto made

them very rarely to be procured in England, and difficult of inspection. As he dedicated his whole life to this pursuit of flowers, his peculiar excellence and sweetness of *effect* is more easily accounted for.

> " Who can paint like Nature? can Imagination boast,
> Amidst her gay creation, hues like her's
> Or can she mix them with that matchless skill,
> And lose them in each other, as appears
> In every bud that blows?"

The imagination of VAN HUYSUM, has in many instances, presented a real answer to the poet.

No. 210.—*A Sea Piece by* DE VLIEGER.

In this charming view of shipping, the merits of De VLIEGER appear to great advantage, the clouds and water are in perfect harmony, and the *colours* of the sails are agreeably varied. He was the tutor of VANDERVELDE, whose works we shall next describe, who, however, far excelled his master in the same walk of the art. The figures are striking and well varied, and give a pleasing impression of the talents and merit of the artist.

No. 212.—*A Sea Engagement, by* WM. VANDERVELDE.

This is the celebrated piece of which we have already inserted a description in a former part of the catalogue. Its merits to be appreciated must be seen; the disposition of the parts, the *colouring*, the vessels, figures and boats, are all admirable, and sufficiently prove that in sea subjects, VANDERVELDE was the greatest painter that ever lived.

No. 207.—*A Landscape, by* PYNACKER.

In the style of romantic mountain scenery, PYNACKER particularly excels, his trees are touched with the greatest *lightness*, and seem to wave in the wind, the *colour* of his greens is lively and agreeable, and all the parts are spirited and well contrasted.

# GENERAL REMARKS.

HAVING now finished the description of the Flemish School, in works, from which this gallery particularly excels, it will be not improper to sum up the whole in a few general remarks. The excellent preservation in which all these pictures have been kept, is a *desideratum*, which in so great a gallery, it is difficult to obtain. That the descriptive part of this work might not be too much extended, those pictures only have been described which are the most remarkable in point of excellence; the reader however, if he passes through the whole, will find an amazing number, which though not here described, will be highly worthy of his attention. In the next part, which will be historical, we must certainly look for the greatest excellence in the Roman School, next to which comes that of Spain, Venice, Lombardy, France, and Flanders; and lastly, the English school, the chief ornaments of which were SIR JAMES THORNHILL, and SIR JOSHUA REYNOLDS. Nevertheless in the lower departments of the art, such as domestic scenery, cattle, and flower pieces, landscapes, and sea-views, the Flemish school have deservedly been placed in the highest scale of eminence; and their deficiency in history, seems rather to have been owing to a want of statues and beautiful forms in nature to be their guide, than any deficiency in their genius or powers of mind.

Previously to our entering upon the historical merits of the Italian, which certainly in point of quality and quantity has excelled all others, though not in variety; we shall endeavour to give a short and succinct account of the rise of its superiority, and the causes which contributed thereto, and a parallel of

the greatest painters in the world, RAPHAEL, CORREGIO, and POUSSIN. The sublime genius of these princes of the art, has eclipsed and left behind, all the efforts and labours of their rivals, and even time

"Which does all things else impair,
Still makes them flourish fresh and fair!"

No other quality in the art of painting can compare with the ideal beauty of RAPHAEL, which he abstracted from an examination of the ancient Statues, joined to the living beauty of nature. Prejudice, bigotry, and fashion have never in any country, dared to arraign his forms. In this point of the ideal beauty, CORREGIO and POUSSIN (in their best works) may undoubtedly be placed the next to RAPHAEL. The second quality of this noble art is *expression*, (that is, by a representation of the passions, to move those of the spectator,) and in this they seem all three to have been equally great; this quality will always be found to reside in the medium, between tameness and extravagancy, both in the attitudes and faces, and therefore it has been sometimes called simplicity, which is only another word for propriety or expression. The third great quality of the art seems to lie in *colouring*, a quality only to be gained by long practice, and much examination of the harmonies and contrasts of colours. All painters, therefore, have in respect to *colouring*, had their happiest times and periods in this most difficult province of the art. In *colouring*, CORREGGIO was chaste, yet warm and harmonious; RAPHAEL forcible and sweet; POUSSIN firm and decided; we speak only, however, of their best times of *colouring*, when their experience was completed; for in the beginning RAPHAEL was too black, CORREGIO too brown, and POUSSIN too red in their carnations or flesh colours, and the same faults appeared at those times in their draperies. To enter more particularly into a disquisition of their relative and general merits, RAPHAEL excelled in the ideal beauty of his figures in *expression* and *grace*; CORREGIO chiefly in *expression* and *grace*; and POUSSIN in the *expression* of various and opposite passions, and *dignity* joined with *grace*. In the

attitudes of CORREGIO's heads there is a winning sweetness of features and form, a pleasing serenity in the face, as if approaching to a smile, his fingers and hands are formed with the most graceful turn, and an undulating, pleasing outline predominates throughout the whole. The female figures of POUSSIN are beautiful and well formed, attractive to the eye by their proportions and attitudes, his draperies are commanding and noble, being formed and adjusted with sweeping folds, which inspire dignity and awe. In the *expression* of opposite and contending passions, he never outsteps the modesty of nature; it is the action as much as the face, which in all his figures contributes to the emotions he wishes to express. We shall begin our description with the works of RAPHAEL, the foundation of whose excellence in the art, may be traced from the maxims and works of his eminent cotemporary, LEONARDI DE VIÑCI.

## THE NEW GALLERY.—*Roman School.*

### No. 8.—*Virgin and Child, by* RAPHAEL.

This excellent cabinet picture, painted in his best time and manner, represents the Virgin, with red and blue drapery, kneeling down and extending over the infant Saviour, who is asleep on the ground, a veil of drapery. The idea is beautiful; the modest and interesting figure of the virgin, affects the mind with the warmest sympathy and regard. Maternal affection is displayed in all its brightest colours, and her solicitude seems anxiously attentive not to awake the infant. The easy and flowing lines of the drapery are finely disposed, and the distant country shewn in the landscape, is appropriate and highly finished. The blushing tints of *colour* on the virgin's face are admirable, whilst a fascinating set of features, mixed with an amiable smile, captivates the heart of the beholder. Such was RAPHAEL! His merits have outlived the lapse of ages, and his memory will always be consecrated in the history of the art. The ruthless hand of time has however made some injurious inroads upon some parts of this most invaluable picture.

No. 10.—*The Virgin, Infant Jesus, and John, by* RAPHAEL.

In this beautiful and excellent specimen, we have exhibited to our sight, a specimen of RAPHAEL's very best manner both of *colouring* and *design*. The Virgin Mary is represented, walking down the road in the front of the picture, holding the infant by the hand, whilst St. John runs eagerly forward to embrace him. The *expression* and *grouping* is admirable, and there is a *roundness* in the limbs of the boy, and a freshness in the *colouring* of the whole which fascinates and detains the eye. The ideal beauty of the Virgin is finely conceived, her tender solicitude and sympathy for the children is most conspicuous. Her vest is of a pink colour, over which is thrown a rich dark blue robe, which adds much to the dignity and majesty of her stature, and forming at the same time a pleasing contrast, with her complexion. The figure of Joseph is represented in the back ground, and adds much to the *effect* of the picture; the Landscape also is finished with much care and attention and observation of nature.

No. 9.—*The Holy Family, by* RAPHAEL.

This picture, which has several fine parts, seems to have been painted in the earliest time, when he was attached to the formal manner of his first master, PIETRO PERUGINO, and on that account is highly valuable as a *curious* specimen of the master.

## NEW GALLERY,—*Roman School.*

### No. 16.—*Cupid making his Bow, by* PARMEGIANO.

PARMEGIANO was one of those few painters who endeavoured to exalt the beauty of the human figure, by making it rather taller than nature. There is always a pleasing flow and undulation in his *outline*, which may be studied by the painter with great advantage; there is an *expressive* grace also in the turn of the neck and shoulders of his figures, which gives a great beauty and life to his *subjects*. In the piece before us, he has represented Cupid in the manner of the ancients, as a sprightly half-grown youth, of a beautiful form, shaping and tapering his bow with a knife. The admirable grace and play of the *outline*, and the cunning manner in which he turns round to see whether he is observed, and as if conscious of his utmost mischief, is finely *conceived* and *expressed*. The *colouring* is chaste and harmonious, and the whole full of animation: the picture itself was one of the chief ornaments of the celebrated Orleans gallery in France, from whence in the confusion subsequent to the Revolution, it was by some strange concurrence, sold into England, along with several others of that invaluable collection. Like to CORREGIO, his pictures always gain upon the eye by frequent observance, whilst the admirable simplicity, and at the same time the efficacy, of the artist, make us to exclaim in the words of Milton,

> " His fair large front, and eye sublime, declar'd
> Absolute rule; and hyacinthine locks,
> Round from his parted forelock, hung
> Clustering———

No. 21.—*The Holy Family, by* GIORGIONE.

In this admirable picture, all the harmony and rich *colouring* of the Venetian School is shewn to the greatest advantage, the folds of the drapery are finely marked and expressed, the composition of the landscape is pleasing, and has a magic attraction for the eye of the observer. The science which lies hid in the *colouring* of this picture, in the features, drapery, and extremities may be studied with the greatest advantage by the critic and the painter, and considered altogether, we are of opinion, that it far excels the picture of the *Four Ages*, by TITIAN, which is in the same room.

## DINING ROOM.

No. 78.— *The Muleteers, by* CORREGIO.

This curious and singular picture seems to have been painted in the earliest time of this master, there is a *force* and *ingenuity* in the grouping, but nothing of historical talents are here displayed, either in the *drawing* or *colouring;* we are compelled therefore rather to consider it in the light of a *curiosity,* than in any other point of view.

No. 20.—*St. Jerome, after* CORREGIO, *by* L. CARRACCI.

In the scarcity of real pictures by CORREGIO, the above copy presents us with a very fair idea of the merits of that great artist, the grouping is excellently disposed, the outlines pleasing, the faces animated and expressive, and the picture throughout possesses all the *force* and *harmony* of the school of the CARRACCI's.

No. 67.—*Diana and Acteon,* and No. 81.—*Diana and Calisto, by* TITIAN.

The tradition is, that these two pictures were painted expressly for King Henry the Eighth of England, by this eminent Venetian painter, and that they were sold away by the Republicans, in the time of Charles the First, since which time they have passed through several private collections. They are so large indeed as not to suit the dimensions of every room or house, and although *coloured* in a warm and pleasing manner, so as to give a very good idea of the Venetian style of *colouring*, yet several defects in the *drawing* and *foreshortening* of the limbs, are but too obvious. Of the merits of TITIAN it will be sufficient to say, that his talents as an historical painter are not equal to his excellence in portraits, and it is to the latter chiefly, that he owes his eminence in the art; there has been a fashion indeed in the works of TITIAN, and as he executed an amazing number of pictures during his long life, his celebrity has of course been in proportion. He seems to have imparted to his portraits, in the same manner as Sir Joshua Reynolds (whose name can never be too deservedly celebrated), a dignity and elevation of sentiment, far superior to the common forms of animated nature; but let not our admiration carry us farther than this boundary, for it is in vain to look for the ideal beauty in his females, although his old men's heads, and infants are very *excellent.* In these pictures therefore it will be allowed that he does not appear with all the due advantages belonging to his *genius* and *merit.*

No. 72.—*Venus a la Coquille, (Venus with a shell) by* TITIAN.

This picture cannot be passed by without attention, on account of the great interest which it has excited amongst connoisseurs of different countries and

ages; it seems a good deal obscured in point of *colour*, either by age or a brown varnish, which it is certain, TITIAN was in the habit of using. The same circumstance is reported in the history of Apelles, and that it was done with a view to deaden the glaring lustre of the first tints; it appears also that REMBRANDT afterwards carried it to such an excess, as to make his pictures look *dark* and *sooty*, and too much removed from the warmth of nature. There is a great *roundness* and *spirit* in this figure, as well as a strong animation, but none of the graceful features or proportion of RAPHAEL, or GUIDO, and it may be considered rather as a *great curiosity*, from its peculiar style and manners, than as a subject for professed criticism.

Nos. 35, 38, 46.—*Three Landscapes, by* CLAUDE LORRAINE.

Of these three Landscapes, each of which contains some most beautiful parts and objects, the last, which is a small morning scene, is obviously the finest. The dawn of day is ushered in with that dewy *freshness* of the objects, and those *sparkling lights*, which distinguish the particular time, the figures seem to abound with health and life, the reflection of the objects in the water, the graceful foliage of the trees, and the pleasing harmony of the sky, forcibly remind the spectator of the beautiful lines from Milton.

> "Sweet is the breath of morn, its rising sweet,
> With charm of earliest Birds!"

The beauties however of CLAUDE's landscapes depend so much upon the artificial arrangements of trees, ruins, and figures, that it is but seldom that nature

nature herself presents so delightful an assemblage. It is nature herself, put into the form of a garden, with all the advantages of a *Visto*, heightened by the perspective of the buildings.

No. 36.—*A Landscape, by* SALVATOR ROSA.

It was observed by Garrick, (whose taste was not merely confined to theatrical *representations*) that he looked upon SALVATOR ROSA as the Shakespear of painting; and it is most true, that he possesses much of that terrific *wildness* in his scenery, which reminds us of our own immortal poet. The present scene is a rocky promontory, projecting into the sea, and which by the steepness of its craggy *rocks*, seems to bid defiance to the human foot; the vulture and raven hold their solemn reign above, the tides and ebbing waves wash its caves below. The whole scene is destitute of verdure, but there is an awful *grandeur* in the clouds, which seem *rolled together*, and in the projecting rocks, a mass of *gloomy shadows* which fill the mind with pensive awe. The figures are attired in the ancient Roman style, and carry the mind by a pleasing power back to former ages, and times remote.

> "These are the Scenes, where ancient Bards, the inspiring Breath,
> Prophetic felt, and from the World retir'd!"

## THE POUSSIN ROOM.

*Consisting entirely of the Works of* NICOLAS POUSSIN.

In these eight pictures from the Orleans collection, which fill this room, is immortalized the name of NICOLAS POUSSIN; whose Master-pieces they are,

being painted in his finest style of *colouring*, and in his purest taste of *drawing*, and if he was to be judged by these only, of all his productions, we should be compelled to acknowledge that he was one of the *sublimest* painters that ever lived. Having resided for many years in Rome, his mind fully impressed with the beauties of the antique, he produced this series of pictures for the Duke of Orleans, representing the seven Sacraments of the Church of Rome, and another picture, which is placed here also, of Moses striking the rock.

In the time of the greatest excellence of the Roman School, CORREGIO, RAPHAEL, and POUSSIN have eclipsed and left behind all the efforts and labours of succeeding painters, for what quality of the art can compare with excellence of *outline*, and correctness of *expression*. To speak impartially, let us compare it with the gaudy *colouring* of the Flemish School, the theatrical *attitudes* of the French pictures, or the gloomy blackness of most of the Venetian artists, such as BASSAN, TITIAN, and GIORGIONE. Let it be observed also that neither RUBENS, LE BRUN, REMBRANDT, nor even TITIAN himself, seem to have known the best proportions of the human figure, much less the ideal beauty; it is a delicate plant, which seems only to have grown and flourished in the Italian School. It has been remarked of the ancient Grecians, that every sculptor was a philosopher, and certainly in the Roman School the artists had every advantage of learning and philosophy, to illuminate their taste in painting: for to use the words of Pope;

> "The Verse and Sculpture bore an equal Part,
> And Art reflected Images to Art!"

To prove however, that this opinion of the great merits of the Italians does not proceed from prejudices or bigotry, it shall be allowed that several of the artists of Spain came very near to them in point of the chief excellencies of painting, *simplicity* and *expression*. The works of MURILLIO, VELASQUEZ,

and SPAGNOLETTI, are inferior in estimation, only because they do not take so wide a *range* of subjects; as we grant the palm to the most *general* powers of the mind, the glory of superior excellence still remains with the Augustan age of painting, which was the period of Leo the Tenth. The characteristic excellency of POUSSIN, consists in a graceful *expression* of character, in which there is nothing redundant, there is a playful roundness and undulation in the *outline*, which draws the eye to every part; in the *foreshortening* of the parts he is inimitable; add to this a perfect chasteness of *colouring*, still however, his beauties must be examined and dwelt upon, in order to their being duly appreciated and perceived. Like to Shakespeare, simplicity is his greatest charm, and we become surprized that no one else could do that, which seems of itself so easy and attainable, each repetition of view renews the delight, and we are ready to exclaim in Shakespeare's own words, "*there is an art in nature, but that art itself is nature.*" In looking very attentively and contemplating the works of CORREGIO, we may almost pronounce that we perceive a passion or sentiment, about to be expressed in his Madonas, and children for instance it appears as if there is an approaching smile going to settle upon the countenance. This sentiment it seems, is caused in a great degree by the grace of the action of the figures, but there is perhaps a secret of the art which lies still deeper, and probably springs from an examination of the natural features, in a way peculiar to himself. In the graceful disposition of the *attitudes*, and in the contrast of the *grouping*, few painters have attained so much deserved celebrity as POUSSIN, his story is always very intelligible, and just enough of each part is always shewn to explain the points in view. That such a painter should have been highly educated, in respect to *learning*, is at least very credible and probable; and what a mind his must have been, for his mind also was his *education*. These criticisms will very probably come before the eyes of those, who have been used to the gaudy and glaring *colouring* of the modern schools, let such connoisieurs contemplate the silent and unaffected graces of CORREGIO, or POUSSIN, where they will find no theatrical *distortions*

of *attitude*, no staring redness in the *colouring* of the flesh, or over-strained *expression* of the features.

No. 66.—*Moses striking the Rock.*

Moses appears in a blue dress, with a red mantle thrown over his shoulder, in his face and manner are depicted perfect confidence and reliance upon the expected miracle. The whole of the picture is filled with various figures, stooping to reach up the water from the rivulet, the mingled *expressions* of hope, anxiety, and devotion, are admirably *contrasted* and *pourtrayed*. A young man in the centre of the picture, stoops down and reaches forth the cup to his eager and expiring friend, before he has tasted it himself, as is evident by the *expression* of his face, behind whom is a most interesting group, consisting of a mother and her two babes, to whom she imparts with the greatest delight and complacency, the comfortable draught. Gratitude is strongly depicted in the head of a female figure who approaches the front, with a numerous and exulting group, who join in the general acclamations of praise to the donor. A young Levite, dressed in a green drapery, seems absorbed in wonder, and a general action of satisfaction pervades the whole group.

The *tone* of *colouring* in this picture is inimitably fine, save that the blue draperies predominate too much by their lustre; the subject however, may rank with the first works of RAPHAEL.

No. 59.—*The Sacrament of the Eucharist.*

In the last and solemn scene of the departing life of our Saviour, the painter has endeavoured by an unusual *darkness*, to throw a solemnity over the sub-

ject, highly becoming so important a communication. The room is illuminated only by the faint glimmering of a lamp which beams from the centre. In the face of our Saviour, the painter has endeavoured to express the sentiments of grief and benevolence united, and he seems to be imparting the precept, " *Take eat, &c. &c.*" which several of the disciples are in the act of doing; in the face and attitude of St. John is a mingled sensation of accumulated grief and horror, in St. Peter's face is more surprise; throughout the rest of the group is a marked curiosity and earnest attention. The *light* is finely diffused upon the different figures in a partial manner, so as not to exhibit any glaring *colours* in the draperies, whilst the arch fiend Judas is seen walking off through the darkest side of the room, as if meditating on his future treachery. If there is any striking fault in this piece, it is that the features of the disciples are repeated with too much similitude to each other. The head of our Saviour would have been more expressive of grief, if it had been more inclined to one side, but it was perhaps the intention of the painter to express dignity in the instructor. The disposition of the figures and *foreshortening* is admirable, and the harmony of the whole is *excellent.*

*Sacrament of Marriage.*

This picture is perhaps the least interesting of the whole series, as a dark shadow is thrown over the faces of the bride and bridegroom, who are on their knees before the venerable priest, who delivers his blessing to them in a sitting posture; different figures are seen on each side, the draperies of which are finely managed, but neither their features or action indicate any particular *expression.* For such uninteresting groups, Poussin's pencil was wholly unfit while in the rapid *expression* of the passions, he was certainly unequalled.

No. 60.—*The Sacrament of Penance.*

In this admirable picture is represented the Pharisee's house, with a numerous group of his friends, seated at the feast, the figure of our Saviour is turned away from the table, whilst Mary in an attitude of the deepest self-humiliation and penitence, with a face *expressive* of fasting and mortification, humbly approaches his feet, anointing and wiping them with the hair of her head; in *his* face is pleasure and complacency, mixed with the greatest beneficence. The Pharisee sits opposite with a white drapery over his head, his face indicating surprise, but without contempt, his feet are washed by a servant, next to him is a scribe, bearing on his forehead an inscription from the law, he seems to consider the Pharisee's face; close to him is a Sadducee, looking on and archly sneering at the character of Mary, amongst the spectators is a young man who is just come into the room, who with his arms folded is indolently contemplating the whole scene: his friend relates to him the characters of Mary and our Saviour. The whole is very harmoniously *coloured* and *lighted* from a window on the left hand side, which is not introduced into the piece, the disposition of the draperies is admirable, and the figures of the Pharisee and Mary Magdalene are made the most prominent and admirably *contrasted* with each other. The whole does infinite honour to the genius and comprehension of the painter.

No. 63.—*The Sacrament of Baptism.*

On the right hand side is a prominent figure of St. John, who is earnestly beholding the descent of the dove from the upper part of the sky, his drapery

is of a scarlet colour which does not harmonize well with the rest of the picture, which is very brown and dusky, and without any *seeming* reason. Nathaniel is leaning over St. John's shoulder, and pointing to the dove, behind him is another convert, who seems to be no less interested; the figure of Christ rests upon the ground with one knee, by which the painter might perhaps mean to convey a sense of his superiority as well as humiliation: the figure of St. John the Baptist is a good deal obscured by dirt, or an intentional obscurity, perhaps the latter is the most probable. The landscape is painted in a broad and masterly style, but the figures who are dressing themselves and placed round the scene, form a group devoid of dignity, and give a ragged appearance to the picture. The style of colouring is on the whole much inferior to the other pieces.

No. 62.—*The Sacrament of Extreme Unction.*

Upon a couch in a dark room is stretched an aged figure of a man at the point of death, it seems doubtful even whether the soul has not left the body, or whether the *vital aura* has deserted its earthly covering. Close at his side is the venerable figure of a holy Father, who with the most earnest attention stoops over the dying man, anointing his hands with oil, and pronouncing absolution. The drapery of this figure, which is yellow, has an admirable *effect* by giving a warmth to the centre of the picture, whilst in his left hand he holds the cup with the holy oil, one torch and a candle beam upon the unhappy group which surrounds the body.

A messenger seems just entering and earnestly imploring by his attitude that it may not be too late, he holds a candle in his hand, the expression admirable.

A female, in all the anxiety of grief, with earnestness, and at the same time with a strong *expression* of horror in her face, stretches forth the infant child to

embrace its dying father, and its uninformed *infancy* is admirably depicted and *contrasted* with the other faces. A daughter at the head of the bed implores heaven in silence to hear her prayers.

The wife wringing her hands and frantic with grief rushes in to take her last leave of her beloved spouse, nor can she be restrained by those who surround her and who urge her to leave the room. To make it still more affecting the father, and mother are seen mourning for the loss of their son at the head of the bed and his sister is stretched in silent agony at the foot, her face covered with her hair with which she wipes away her tears. If to work upon the passions be the highest province of the painter or the poet, POUSSIN has in this admirable production laid claim to the excellence of both these characters, the colouring and general harmony of the whole is admirable, and can hardly be surpassed for effect even by REMBRANDT himself.

*The Sacrament of Ordination.*

The subject before us, in which our Saviour is represented as giving the keys to Peter, has been treated by RAPHAEL in a similar way, in one of his celebrated cartoons, still preserved at Hampton Court. The picture therefore may serve as a good parallel of the different manner of the two masters, and to speak impartially, the preference in respect to drapery, must be given to POUSSIN. The folds have more swelling forms, and are more ample and dignified than those of RAPHAEL, add to this, the attitudes are more agreeably arranged, and the figures of a taller and better proportion. The serious *expression* and earnest *attention* of the disciples is admirably depicted; however in both designs we may notice this one fault, namely, that the figures are placed too much in

a straight line, which imparts an air of *formality* to the whole. The *colouring* of this picture is not so *clear* and *lively* as in the others, and indeed the painters of the greatest *genius* seem to be more unequal in the highest efforts of the art, than their inferiors in knowledge, and this observation will apply particularly to NICOLAS POUSSIN.

*Sacrament of Confirmation.*

This *lively* and *animated* picture contains a large assembly of figures, pleasantly varied in the *grouping*, and marked in an entertaining manner, with a diversity of age and character. Several reverend Fathers of the Church, are placed at one end of a large hall, receiving the confessions and answers of several youths and females, on the subject of the Christian Religion. Near them, and with the greatest solicitude and regard, stand their parents, in whose faces the solemnity of the scene is finely *expressed*. The beautiful and interesting figure of the mother on the right hand side, who is explaining to her son the nature of the rites, and who points with much earnestness to the piece before her, is in every respect admirable. The *colouring* of the whole is warm and pleasing, and the real scene seems to pass before our eyes, in all the glowing animation of nature, and closes this *interesting* and *impressive* series.

Thus it has been endeavoured to describe the most prominent excellencies of this extensive Gallery, the curiosity of the public has for a long time demanded some general description or guide, to assist their observations. Impartiality has been the chief object in view, in describing its merits, many other pictures have been lately added, of which at some future time, an account may be conveniently given The patience of the reader may perhaps be already nearly

exhausted, we shall conclude therefore with expressions of gratitude and esteem, for the worthy and noble Proprietor, in not suffering its beauties to be concealed from the public eye, but placing it as a Landmark in the arts, to instruct the Student, amuse the Learned, inform the Connoisseur, and to remain a lasting Monument of English Taste and Liberality.

*FINIS.*

*H. Bryer, Printer, Bridge-Street, Blackfriars.*

# DESCRIPTIONS AND SKETCHES

OF SOME

# REMARKABLE OAKS,

IN THE PARK AT WELBECK,

IN THE COUNTY OF NOTTINGHAM,

A SEAT OF

HIS GRACE THE DUKE OF PORTLAND.

TO WHICH ARE ADDED,

OBSERVATIONS ON THE AGE AND DURABILITY OF THAT TREE.

WITH

REMARKS ON THE ANNUAL GROWTH OF THE ACORN.

By HAYMAN ROOKE, Esq. F. S. A.

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M,DCC,XC.

TO HIS GRACE THE

DUKE OF PORTLAND,

THESE SKETCHES,

TAKEN UNDER FAVOUR OF HIS REPEATED

HOSPITALITY AT WELBECK,

ARE,

WITH ALL RESPECT AND GRATITUDE,

INSCRIBED BY

HIS GRACE'S

MOST OBEDIENT,

AND MOST OBLIGED

HUMBLE SERVANT,

HAYMAN ROOKE.

# DESCRIPTIONS AND SKETCHES

## OF SOME

# REMARKABLE OAKS,

## IN THE PARK AT WELBECK.

THE venerable and majeſtic Oak ſeems to claim a ſuperiority over all other trees. It was ſtyled by the ancients *Jovis Arbor*; and the Celtic ſtatue of Jupiter was a tall oak. Our anceſtors, the ancient Britons, held the oak ſacred; and their prieſts the Druids, who took their name from Britiſh *Derw*, an oak, and eſteemed the miſletoe of that tree above that of all others, conſecrated groves of oaks as one ſpecies of temple worthy of their religious ceremonies.

Were we, even now, to enter a grove of ſtately oaks, ſeven or eight hundred years old, whoſe ſpreading branches

form

form a ſolemn and gloomy umbrage, I think we could not behold them without ſome degree of veneration.

Hail, hallow'd oaks;
Hail, Britiſh-born, who, laſt of Britiſh race,
Hold your primeval rights by Nature's charter.
Maſon's Caractacus.

The oaks in Welbeck park were reckoned to be the largeſt in Nottinghamſhire, particularly thoſe in Cow-cloſe wood; and indeed for height and ſtraightneſs of growth they may exceed, I preſume, moſt in the kingdom. They were held in ſuch high eſtimation, that, about twelve years ago, ſixty pounds were offered for one of them. Many of theſe had for ſome years been upon the decline; the withered branches on their tops, and the decadency of the timber, ſhewed that their vegetating vigour was gone; it was therefore thought neceſſary to cut ſeveral of them down; and this has been done with ſo much judgement, that the ſpace which ſuch large trees muſt neceſſarily have filled is hardly perceivable from the houſe. Many of the beſt are left; one remarkable for its height and ſtraightneſs of trunk is repreſented in Plate I. This tree goes by the name of the Duke's walking-ſtick; its height to the top is 111 feet 6 inches; to the branches (*a*) 70 feet 6 inches; and

and the circumference at the bottom, taking in ſome projecting ſpurs, is 21 feet; and the circumference at one yard high is 14 feet, at two yards high 12 feet; the ſolid contents 440 feet; and the weight 11 tons. All theſe circumſtances taken together, it may, I think, be doubted, whether this admirable tree can be matched by any other in the kingdom.

At the North ſide of the park are two noble oaks, which make a moſt conſpicuous figure in every point of view; ſee Plate II. They are called The Porters, from there having been once a gate between them. The height of N° 1 is 98 feet 6 inches; circumference at the bottom 38 feet, at one yard high 27 feet, at two yards 23 feet; the ſolid contents 840 feet. The height of N° 2 is 88 feet; circumference at bottom 34 feet, at one yard 23 feet, and at two yards 20 feet, ſolid contents 744 feet. Plate III. is a view of another remarkable ancient oak near the Ducheſs's flower-garden, called the Seven Siſters, from its having had ſeven ſtems or trunks iſſuing out of one ſtool in a perpendicular direction; they are now reduced to ſix. Its height is 88 feet 7 inches; the circumference at the bottom is 30 feet; at two yards, taking in the ſtems, 30 feet 4 inches. The largeſt ſtem at two yards is 12 feet 10 inches in circumference; another at the ſame diſtance

from its bottom is 11 feet 7 inches in circumference; one 9 feet 10 inches, and the ſmalleſt 5 feet 3 inches, in circumference.

Not far from the Seven Siſters is a tree more remarkable for the hollowneſs of its trunk and luxuriancy of its foliage than for ſize; ſee Plate IV. The body of this tree is hollow from the bottom to the top, like a chimney, and is only 5 inches thick, including the bark; where that has been ſtripped off on the other ſide there are only 3 inches of wood. In this tree the game-keeper ſecretes himſelf when he ſhoots the deer, and there are ſmall apertures for his gun; on the inſide is cut 1711; ſo that this excavation muſt have been of the ſame dimenſions 78 years ago as it is now, and the tree muſt have increaſed but very little in bulk ſince that time. For, if you allow it (which is granting too much) to have grown but one inch in thickneſs in 78 years, there could not have been two inches of ſolid wood to ſupport the trunk (which is 14 feet high) and projecting branches when the date was cut. The circumference of this tree near the ground is 20 feet 9 inches; at one yard high 14 feet 6 inches. In the year 1711 we may then fairly ſuppoſe it could not have been even one inch leſs in thickneſs; from whence we may conclude, that a tree of that ſize muſt then have been above

two hundred years old, which brings the age of it now to near three hundred years. Setting aſide its hollow trunk, it has every appearance of a young flouriſhing tree. On the North ſide, to the height of about 9 feet, the bark has been ſtripped off from within 5 feet of the bottom, which was, moſt probably, the effect of lightning. However that may be, it is certainly a remarkable inſtance of the ſtrength of vegetation, in ſupporting ſo large a head on ſo thin, and, to appearance, almoſt decayed a trunk. See a drawing of the trunk at N° I.

Plate V. is a view of the famous green dale oak, thought to be above ſeven hundred years old; and, from its appearance, there is every reaſon to ſuppoſe it has attained to that age at leaſt. The circumference of the trunk, above the arch, is 35 feet 3 inches; height of the arch 10 feet 3 inches; width, about the middle, 6 feet 3 inches; height to the top branch, 54 feet. The Counteſs of Oxford, grandmother of the preſent Duke, had ſeveral cabinets made out of the branches, and ornamented with inlaid repreſentations of the oak, with the following inſcriptions:

" Sæpe ſub hâc Dryades feſtas duxere choreas;
Sæpe etiam manibus nexis ex ordine trunci
Circuiere modum menſuraque roboris ulnas

Quinque ter implebat, nec non et cætera tento
Silva ſub hac, ſylva quanto jacet herba ſub omni."

Ov. MET.

" Where all the woodland-nymphs their revels play'd,
And footed ſportive rings around its ſhade;
Not fifteen cubits could encompaſs round
The ample trunk on conſecrated ground;
As much its height the other trees exceeds,
As they o'ertop the graſs and humbler weeds."

" Lo the oake that hath ſo long a noriſhing
Fro the time that it ginnith firſt to ſpring,
And hath ſo long a life, as we may ſee,
Yet, at the laſt, waſted is the tree." CHAUCER.

The drawing of this tree, and of the Seven Siſters, I took in the year 1779. I muſt alſo ſay, that drawings of the green dale oak, in ſeveral views of it, had been made, ſeveral years before 1779, by Grim and others.

On the Weſt ſide of the lake is a fine grove of large oaks, which, one with another, meaſure from 12 to 22 feet in circumference. One of theſe trees is worthy of notice, being a ſingular *luſus naturæ*, (ſee Plate VI.) which

 repreſents

repreſents an aſh growing out of the bottom of a large oak, to which it adheres to the height of about 6 feet, as at *(a)*; it there ſeparates, and leaves a ſpace of near three feet in height; here, as if unwilling to be diſunited, it ſtretches out an arm, or little protuberance, to coaleſce again with the foſtering Oak. Circumference near the ground, taking in both trees, 36 feet; at one yard, 18 feet 9 inches; circumference of the oak only at two yards, 15 feet 4 inches; the aſh at two yards 6 feet in circumference; height of the oak 92 feet *.

Plate VII. takes in part of this grove of oaks, with a diſtant view of the houſe and the north end of the lake, which, when carried on about a quarter of a mile, as is intended, will be near three miles in length.

The plantations on the hills at the eaſt end of the park are upon a great ſcale, and truly magnificent. The ridings are of various widths, from twelve to a hundred yards, and ſkirted with a variety of evergreens, forming a pleaſing diverſity of colours. The trees are chiefly oak and cheſnut, with ſome beach, larch, Weymouth pine, and other kinds of firs. The whole is near four hundred acres, all planted by the preſent Duke of Portland; and his Grace has every

* In this drawing ſeveral oaks are left out in order to take in a more extenſive view of the park.

year the pleaſure of ſeeing his noble plantation increaſe in growth beyond his expectation.

There is a very old oak in Clipſton park, about five miles ſouth-eaſt of Welbeck, and in the ſame county, which the common people call the Parliament-oak, from an idea that a parliament was once held under it. I have not found any good authority for this fact; but it is certain that a parliament was held by Edward I. anno 1290, at Clipſton palace, the ruins of which are now to be ſeen, not a mile and a half from the oak. However, as the tree is undoubtedly of very great antiquity, I ſhall here ſubjoin a drawing of it; ſee Plate VIII. The circumference at one yard is 28 feet, 6 inches.

Clipſton park is the property of his Grace the Duke of Portland, and is ſuppoſed to be the oldeſt park in England; though Camden ſays that Woodſtock park in Oxfordſhire, now called Blenheim, is ſaid to be the firſt park in England; but theſe are his words: "Henry the Firſt alſo adjoin'd to "the palace a large park incloſed with a wall of ſtone, "which John Rous affirms to have been the firſt in Eng- "land; though we meet with theſe words, *Parca ſylveſtris* "*beſtiarum*, more than once in Domeſday Book;" ſo that it appears by that ancient record, that there were parks in England before Henry the Firſt's time. "Clypeſtone, Clipſton, or

" Kyngeſclypeſton, was a conſiderable manſion before the " Conqueſt, and belonged to Oſborne and Ulfi; and, being " taken from them, became the property of Roger de Buſli; " and after the Conqueſt it was a royal demeſne; but when " or by whom the manſion or palace was built is un- " known *."

There is, about five miles from Welbeck, on Sherwood foreſt, and in the Duke of Portland's manor, a beautiful wood, or rather grove, conſiſting of above ten thouſand old oaks, with birches intermixed, from whence it is called Birchland; the whole occupying a ſpace of about eighteen hundred acres. On the north ſide of the great riding is a moſt curious antient oak, which, before the depredations made by time on its venerable trunk, might almoſt have vied with the celebrated Cowthorpe oak †, for ſize. See the north-eaſt view of this tree in Plate IX. It meaſures, near the ground, 34 feet 4 inches in circumference; at one yard, 27 feet 4 inches; at two yards, 31 feet 9 inches. The trunk, which is wonderfully diſtorted, plainly appears to have been much larger; and the parts from whence large pieces have fallen off are diſtinguiſhable; the inſide is

* Supplement to Groſe's Antiquities, N° V.

† Mentioned in Evelyn's Silva.

decayed

decayed and hollowed out by age, which, with the aſſiſtance of the axe, might be made wide enough to admit a carriage through it. I think no one can behold this majeſtic ruin without pronouncing it to be of very remote antiquity; and might venture to ſay, that it cannot be much leſs than a thouſand years old.

---

## ON THE AGES OF OAKS.

IT has generally been thought, that the age of an oak ſeldom exceeds three hundred years; that is, allowing one hundred in growing, one hundred in its prime, and one hundred years in decaying. But this is certainly a very erroneous calculation. There are now in Welbeck park ſeveral fine oaks in full vigour, which are above five hundred years old, the time of their planting being aſcertained from ſome old writings in the Duke of Portland's poſſeſſion.

A very ingenious, anonymous, author on planting and ornamental gardening*, under the article *Quercus Robur*,

* Publiſhed by Dodſley, 1785, p. 313.

the

the Engliſh oak, ſays, "In contemplating theſe wonderful "productions of nature, we are led to conjecture the "period of their exiſtence. Mr. Marſham, in his paper "publiſhed in the firſt volume of the Bath Agriculture "Society, has given us ſome very ingenious calculations "on the age of trees; and concludes, that the Tortworth "cheſnut is not leſs than eleven hundred years old. If it "ſtood in the days of king John, ſix centuries ago, and "was then called the great cheſnut (as tradition ſays it was), "we may venture to ſuppoſe it not much leſs than one "thouſand years of age. And further, if we conſider the "quick growth of the cheſnut, compared with that of the "oak, and, at the ſame time, the inferior bulk of the "Tortworth cheſnut to the Cowthorp, the Bently, and the "Boddington oaks, may we not venture to infer, that the "exiſtence of thoſe truly venerable trees commenced ſome "centuries prior to the era of Chriſtianity."

Pliny tells us, that about Heraclea in Pontus there be certain altars erected to the honour of Jupiter, ſurnamed Stratius, over which there ſtand two oaks, both ſet by the hand of Hercules. Now, Hercules lived, according to the general opinion, 1100 years A.C.N. and Pliny died A.D. 79; conſequently thoſe oaks muſt have been about 1200 years old in Pliny's life-time.

It

It is ſaid, that the trunk or bough of a tree being cut tranſverſely, plain and ſmooth, ſheweth ſeveral circles or rings, more or leſs orbicular, according to the external figure, in ſome parallel proportion one without the other, from the centre of the wood to the inſide of the bark, dividing the whole into ſo many circular ſpaces. It is commonly, and very probably, aſſerted, that a tree gains a new ring every year.

In the body of a great oak in the New Foreſt, cut tranſverſely, even (where many of the trees are accounted to be ſome hundreds of years old) three or four hundred have been diſtinguiſhed*.

There are now and then opportunities of knowing the ages of oaks almoſt to a certainty. In cutting down ſome trees in Birchland (the abovementioned wood), letters have been found cut or ſtamped in the body of the tree, marking the king's reign, ſeveral of which I have in my poſſeſſion. One piece of wood marked *J. R.* (James Rex) was given me by the woodman, who cut the tree down in the year 1786. He ſaid, that the letters appeared to be a little above a foot within the tree, and about one foot from the centre; ſo that this oak muſt have been near ſix feet in

* Evelyn's Silva, Book III. p. 584.

circumference

circumference when the letters were cut. A tree of that ſize is judged to be about one hundred and twenty years growth. If we ſuppoſe the letters to be cut about the middld of James the Firſt's reign, it is 172 years to the year 1786, which, added to 120, makes the tree 292 years old when it was cut down. The woodman likewiſe ſays, that the tree was perfectly ſound, and had not arrived to its higheſt perfection. It was about 12 feet in circumference.

I have been told, that *J" R.* (John Rex) have been found cut in ſome of the oaks; one piece, ſaid to be marked with John Rex and a crown, I have in my poſſeſſion; but it is not ſufficiently made out to be inſerted here as a fact, though the perſon from whom I had it aſſures me, from his having ſeen others more perfect, that it is marked with *Jo^b Rex.* Others have had *C. R.* and ſeveral have been marked with *W. M.* (William and Mary), with a crown.

## ON THE DURABILITY OF OAK.

THE timber of the oak is certainly preferable to that of all other trees; and there are ſome remarkable inſtances of its durability. About ſixty years ago, a ſtake of oak was taken out of the Thames near Oatlands, ſuppoſed to be one of thoſe placed there by Caſſivelan, to oppoſe the paſſage of Cæſar's troops. A piece of this ſtake I have in my poſſeſſion; it is of a blackiſh colour, and ſo hard, that it is very difficult to cut with a ſharp ſaw. Cæſar's ſecond expedition was in the 54th year before the nativity of Chriſt; ſo that it is 1843 years ſince theſe ſtakes were placed in the Thames. The denſity of this wood is evidently owing to its having been ſo many years inundated without the admiſſion of air, as it has not the leaſt appearance of a petrifaction; nor is the water of the Thames impregnated with ſtrong particles.

Another inſtance of the durability of this wood, when kept from air, is mentioned by Mr. Battely, in his Account of

of the Antiquities of Richborough and Reculver, where he ſays, "The force of the waves demoliſhing the cliff "has diſcovered, in particular, ſeveral ceſterns. Of theſe "the ſize varies, though the figure of all of them is the "ſame, namely, a ſquare; the length of each ſide is from "ten to twelve feet, the depth the ſame. As to the me-"thod of conſtruction, they conſiſt of poſts driven deep "into the ground, and the ſides are every where cloſed up "by oaken joiſts fixed to the poſts, two inches thick; the "bottom is ſtrengthened by the ſtiffeſt potter's clay, thrown "in and well trodden down, leſt the water, oozing out, "ſhould be ſucked up by the ſand; in ſhort, they are not "unlike our tan-pits*."

"It would ſeem incredible, that wooden poſts and "planks could laſt above 1400 years, if we were not "aſſured by the prince of architects (Vitruvius), that oak, "when buried under ground, will laſt for ever; that elder, "even in a marſhy ſoil, thick ſet in piles beneath the "foundation of buildings, never decays; the truth of "which is confirmed by trees that have been dug up in "various places, and which not only the vulgar, but even "the learned, ſuppoſe to have been felled before the

* Antiquities of Richborough, p. 57.

" Deluge. On handling the poſts and planks at Reculver, " I found ſome of them quite ſound, and almoſt as hard " as a ſtone. Others were ſo ſoft and rotten as to be eaſily " bored with the finger; which, as they were not of the " ſame kind of wood, I ſuppoſe was owing to the differ- " ence of the materials*."

Subterraneous trees have frequently been found in this country perfectly ſound. Dr. Plot, in his Natural Hiſtory of Oxfordſhire, mentions " divers ſubterraneous oaks, black " as ebony, and of a mineral ſubſtance for hardneſs, quite " through the whole ſubſtance of the timber, cauſed, as he " ſuppoſes and learnedly evinces, by vitriolic humour of " the earth, of affinity to the nature of the ink-galls which " that kind of tree produces. Of theſe, he ſpeaks of ſome " found ſunk under the ground in an upright and growing " poſture, to the perpendicular depth of ſixty feet; of " which one was three feet diameter, of a hardneſs emu- " lating the politeſt ebony; but theſe trees had none of " them their roots, but were found plainly to have been " cut off by the kerf†."

* Antiquities of Richborough, p. 59.

† Evelyn's Silva, Book II. p. 287.

Trees that have been equally expoſed to air and ſubmerſion become flexible, and are eaſily perforated with a ſtick. There are now to be ſeen in the river Severn, at low water, a number of oak trees, all lying with their roots to the north-eaſt, in the ſtate above-mentioned. Traditional accounts ſay, that, about two hundred years ago, this was a large wood called Count-wood; and that the Severn then was not one fourth of its preſent breadth, ſo that the people at harveſt-work could talk to each other from the oppoſite ſhores. The ſoil on which theſe trees grew is ſuppoſed to have been waſhed away by the encroachment of the river.

It may not be amiſs to mention here an inſtance of oak being preſerved by air, when ſecured from moiſture. Among the curioſities belonging to King's College, in the Univerſity of Cambridge, is reckoned, not the leaſt worthy of attention, the wooden roof, which ſupports the lead of the truly magnificent chapel. Above the ſtupendous ſtone roof is the wooden one juſt mentioned, made entirely of oak; which, though it has been erected above three hundred years (the chapel being founded by King Henry VI. A. D. 1444), has not a worm or inſect in it, nor is it in the leaſt decayed, and, withal, looks as freſh as it could

have

have done within twenty years after its firſt erection. The timber is reported to have been brought from Ireland, and is a ſtriking inſtance of the durability of this ſpecies of wood, when kept dry and covered from the viciſſitudes of weather. A thouſand years hence, if it is the fate of the wonderful building to ſtand ſo long, the roof, we may fairly conjecture, will have reſiſted the uſual depredations of time, and ſtill be ſound and perfect.

The following curious remarks on acorns were ſent me by the ingenious Mr. Speechly (gardener to the Duke of Portland), whoſe literary and practical abilities in planting and gardening are well known *.

Remarks on the Annual Progreſs in Growth of variouſly-ſized Acorns. See Plate X.

| | Firſt Year. | Second Year. |
|---|---|---|
| N° 1 | 14 Inches | 8 Inches |
| 2 | 15 | 9 |
| 3 | 6½ | 4 |
| 4 | 13 | 9 |
| 5 | 9 | 6 |
| 6 | 16 | 9 |

* He is now publiſhing a Treatiſe on the Culture of the Vine, a curious and intereſting work.



N. B. The

N. B. The acorns were ſown in good land (in the kitchen garden), and removed at the end of the ſecond year.

Hence it appears that the annual growth of the acorn is not in proportion to its ſize. The ſhort, thick acorn, N° 6, made a greater progreſs in its growth than the largeſt acorn, N° 2.

N° 1. Green Dale Oak Acorn.

N° 2. Largeſt-ſized Acorn; one of which exceeded in weight twenty of N° 3.

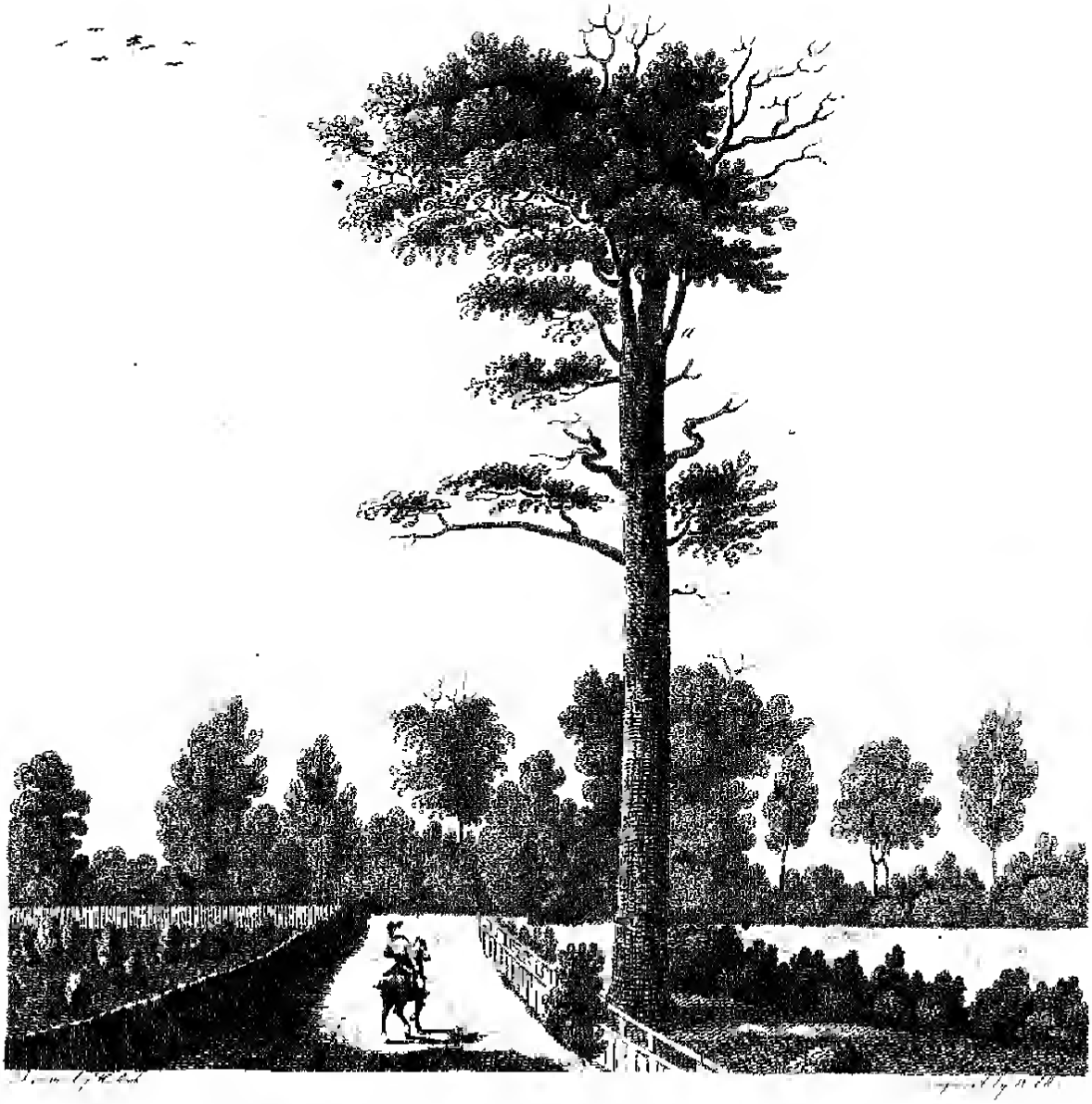
N° 3. Remarkable-formed Acorn, uncommonly ſmall.

N° 4. Acorn from the large oak on the bank near the pleaſure ground.

N° 5. Long ſmall Acorn.

N° 6. Short thick Acorn.

Plate 1

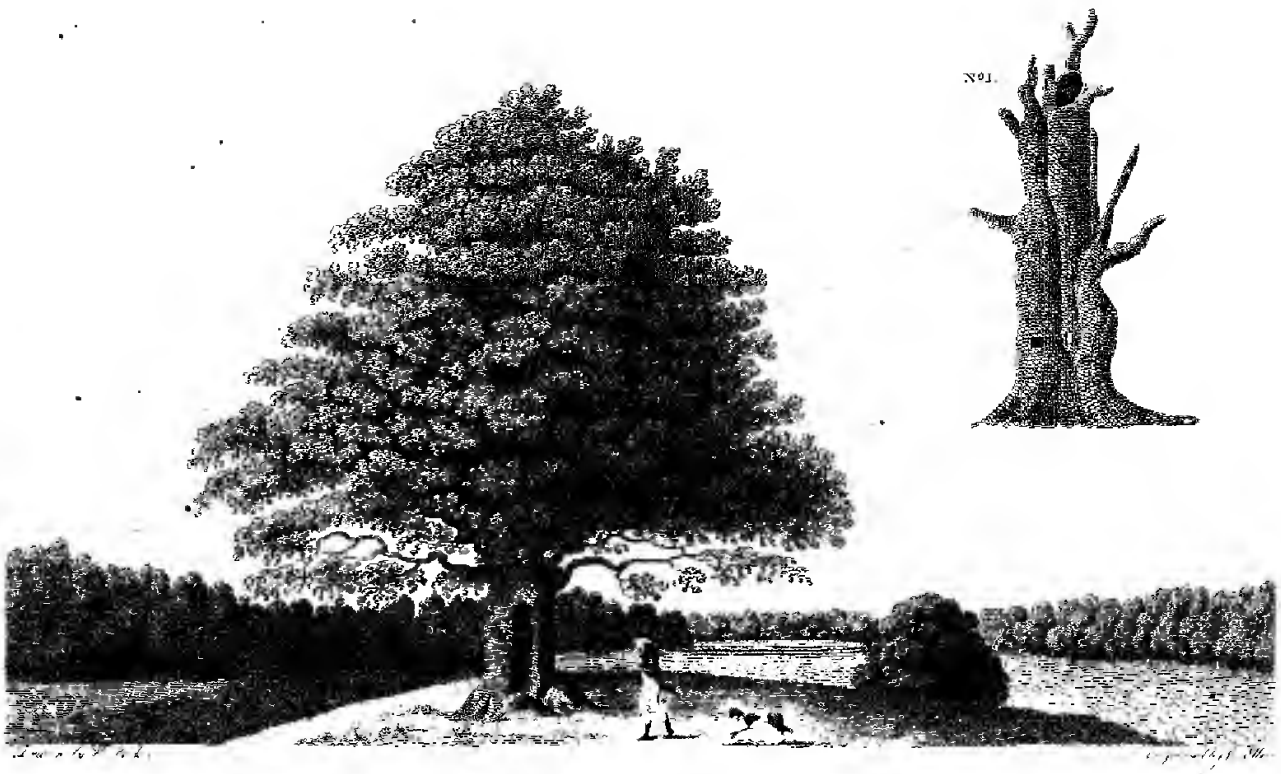


A Tree in Coxelose Wood called the Dukes Walking-stick.

Published Jan. 1. 1791.

The Seven Sisters

Pl. 4.



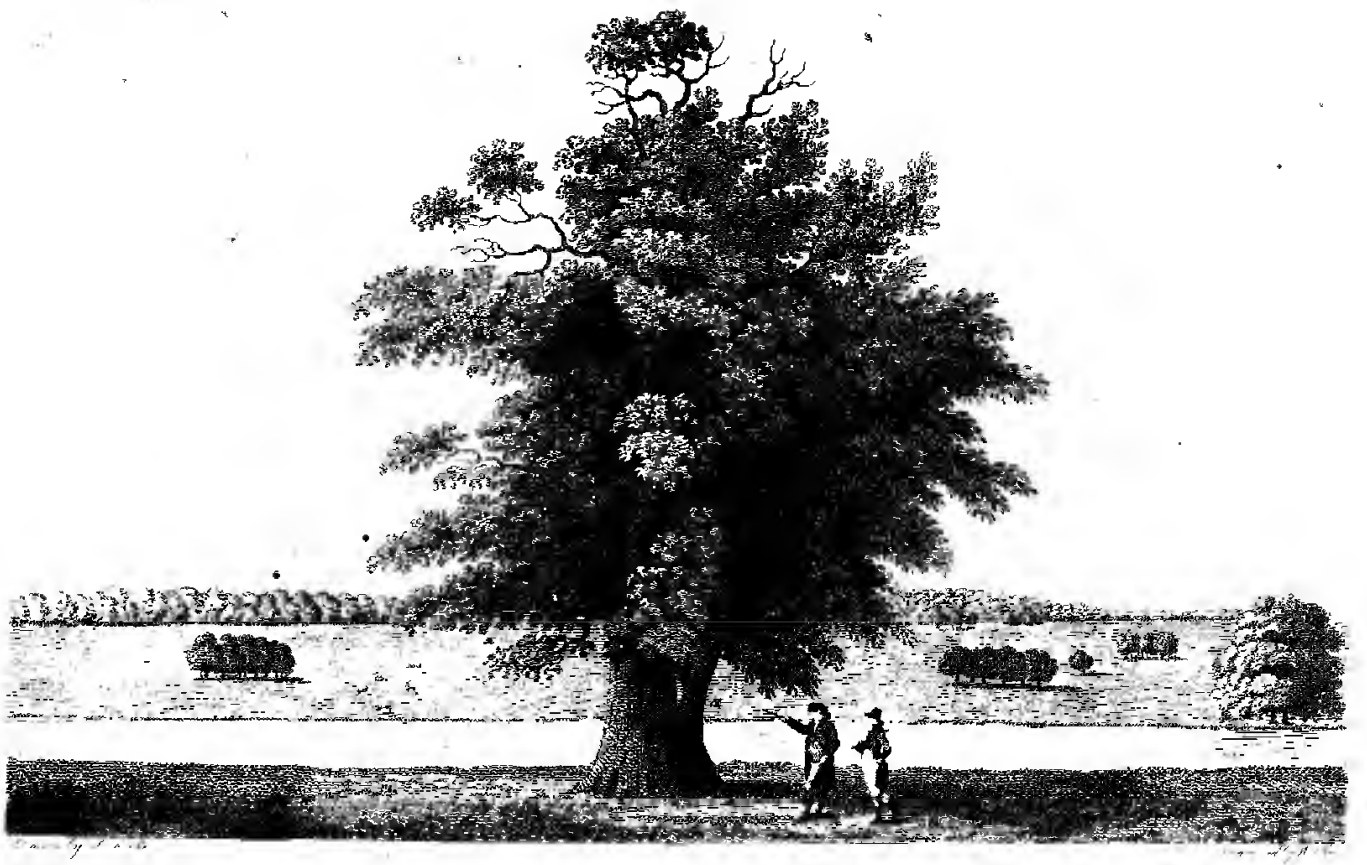

A remarkable Tree near the Seven Sisters.

Published Dec. 1. 1790

Pl. 3.

The Green Dale Oak.

Pl. 6

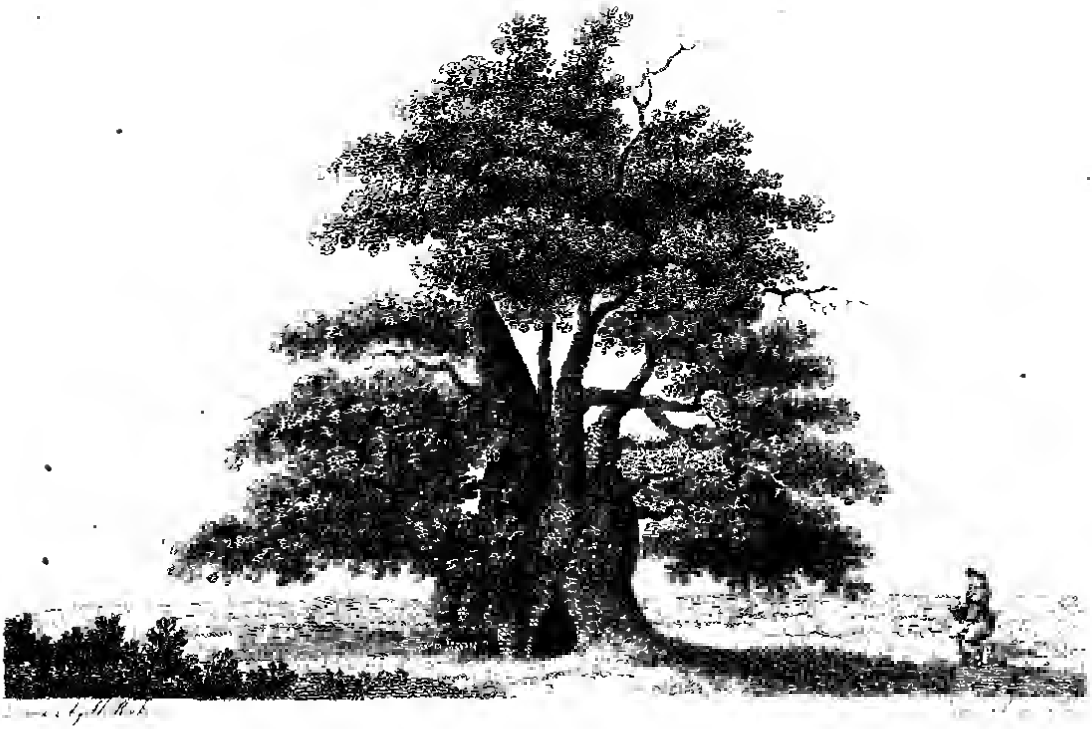


The Oak & Ash!

Published Dec.r 1790

View of Hell's with part of the Lake

The Parliament Oak in Clipston Park



An ancient Oak in Birchland Wood.

# OBSERVATIONS

ON THE

PRESENT STATE

OF THE

# ROYAL ACADEMY:

WITH

## CHARACTERS OF LIVING PAINTERS.

*BY AN OLD ARTIST.*

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"——NOTHING EXTENUATE,
"NOR SET DOWN AUGHT IN MALICE."

SHAKSPEARE.

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# OBSERVATIONS

ON THE

# PRESENT STATE

OF THE

# ROYAL ACADEMY, &c.

THE inſtitution of the Royal Academy is, with great propriety, conſidered as a national honour. It is among the glories of the preſent reign;—and when the future hiſtorian ſhall record the events of it, the Sovereign who formed this admirable eſtabliſhment, will, among his other great and merited titles, be deſcribed as the nurſing Father of the Arts:—A title, which, in whatever view it may be conſidered, muſt add to the dignity and reputation of the firſt monarch in the world.—It has increaſed his preſent fame, and will endear his memory to future ages.

Whether we conſider the national ſplendor, the humaniſing refinement, or the commercial advantages which proceed from the Arts,—the benefits ariſing from the cultivation of them will appear to ſatisfy our public pride, to improve our private manners, and increaſe our general intereſts. The eſtabliſhment of the Royal Academy, may, therefore, not only be conſidered as ariſing from particular taſte, but from patriot ambition and political wiſdom.

To rival the nations of Europe in thoſe works of Art which were the pride of Greece, the diſtinguiſhing boaſt of an Auguſtan age, and have given to the Medici family the bloodleſs and unperiſhable wreath of fame, is an object worthy of a wiſe Prince, and an enlightened people. The Royal Academy, therefore, being the firſt ſchool eſtabliſhed in this country, to nouriſh the infant Arts into ſtrength and beauty, is an object of great national concern; and any circumſtance which may tend to obſtruct or promote its advancement, muſt be conſidered as a public evil or a public bleſſing.

I am not governed by a falſe enthuſiaſm for thoſe Arts which were the ſtudy of my youth, the profeſſion of my more advanced life, and have procured me that ſupport which makes old age comfortable, when I deliver it as my opinion, that the preſent ſchiſm in the Royal Academy is a national misfortune; as it tends to diſgrace a body of men on whom the cultivation of the Arts, in a great meaſure, depend. It is my deſign, therefore, to relate with

with candour, the real hiſtory of thoſe diviſions among the Royal Academicians, which at preſent engage the public attention; and to hold forth to the public cenſure thoſe men who have been the principal promoters of them.

In performing this taſk, I am neither actuated by profeſſional envy or perſonal reſentment: it is long ſince I have had the leaſt cauſe for the one, and I am now arrived at a period, when it would be a crime in me to cheriſh the other. I am, in truth, governed by patriot motives,—by a love for the Arts, which are protected by a patriot King, and whoſe advancement muſt, for the beſt reaſons, be the wiſh of every patriot mind. I ſhall not, ſurely, perform an unacceptable ſervice in offering ſuch a diſplay of the illiberal profeſſors of a liberal profeſſion to the public, as may deter them in future from ſacrificing the duty they owe to their Royal Maſter, the proſperity of the inſtitution he has committed to their care, and the honourable eſteem of their country, to the gratification of ſelfiſh paſſions, the fancies of a wayward caprice, or the views of private ambition.

The Royal Diploma elevates the perſon on whom it is conferred to a ſtation of honour, which it becomes him to maintain, by fulfilling the duties of it; and the liberty of the preſs will be profitably employed in bringing thoſe men, who pervert the favour of their Sovereign, and the intereſts of an inſtitution of which he has appointed them the guardians, to the bar of the public. As private individuals, they may not, perhaps, juſtify the conſequence which I

impart to them; but I call them forth, clad in the inveſtiture of their public character, to public examination.

The immediate cauſe of the preſent diſturbed ſtate of the Royal Academy may be clearly explained, by a brief relation of the following circumſtances.

Sir Joshua Reynolds poſſeſſed a very anxious deſire to procure the vacant Profeſſorſhip of Perſpective in the Academy for Mr. *Bonomi*, an Italian Architect; and as that Artiſt was not an Academician, it became a neceſſary ſtep to raiſe him to that ſituation, in order to qualify him for the office to which Sir Joſhua wiſhed to elevate him: the Preſident, therefore, determined, as it is called, *to carry him through*;—that is, to obtain his election as an Aſſociate, on the firſt opportunity, and then to avail himſelf of the earlieſt vacancy to get him choſen an Academician:—the appointment of the Profeſſorſhip was then to follow.——Such was the plan of the patroniſing Knight; and he, probably, expected to find a continuance of that ſubſervient diſpoſition among the Academicians, which he had long been accuſtomed to receive from them.

Though an Engliſh Artiſt, I am, by no means, averſe to the electing ſuch foreigners into the Academic body as are qualified to do honour to the inſtitution, and to advance the objects of it: at the ſame time, I do not perfectly comprehend upon what principles a foreigner ſhould be preferred to a native of this country, when

when the latter is equally accompliſhed as an Artiſt, or a Profeſſor. In the preſent inſtance, there was an Engliſhman who was already an Aſſociate, and had ſupplied the vacant chair of the Profeſſor of Perſpective for a conſiderable time, with great ability, and general approbation. The perſon to whom I allude is Mr. EDWARDS,—a man of ſuperior ſcience in his department, of approved talents and excellent character, whoſe only recommendation to profeſſional employment, is his profeſſional ſkill; and whoſe merits, as a man, conſiſt in nothing more than a virtuous life, and ſharing the gains which his talents procure him with an aged and an helpleſs mother:—He has no Lord to protect and patroniſe him:—while Mr. Bonomi, poſſeſſing that advantage from the partial favour of the Earl of Aylesford, was moſt warmly ſupported by Sir Joſhua Reynolds. The peculiar merits which have recommended the Italian Artiſt to the ardent patronage of the noble Lord, have not been communicated to me. What improvements he may have ſuggeſted at *Packington*, I know not; but, whatever his diſtinguiſhing excellencies may be, I will venture to aſſert, without the leaſt apprehenſion of any authoritative contradiction, that he is not, in any degree, ſo well qualified for the Academical Profeſſorſhip as Mr. Edwards; as I am informed, that his mode of practiſing perſpective is derived from principles which have been exploded, to demonſtration, by Mr. Brooke Taylor, in the beſt Treatiſe ever publiſhed on that branch of deſign.* When, therefore,

* Certain drawings of *Cleriſſeau*, the French Architect, which had been thrown into perſpective by Mr. *Bonomi*, were given to Mr. *Malton* to copy, who found them

therefore, Sir Joſhua Reynolds recommended Mr. Bonomi to be elected an Aſſociate, as an eſſential ſtep towards his appointment to the Profeſſorſhip of Perſpective, it was ſuggeſted, by the mild and ingenuous zeal of Mr. Paul Sandby, that the Academy already poſſeſſed an Aſſociate (meaning Mr. Edwards), who was eminently qualified for that office; and who had, for ſome time, performed the duties of it, to the entire ſatisfaction of all who were capable of forming a right judgment of the manner in which he fulfilled them.

The Preſident did not deny the truth of a declaration which came from ſuch reſpectable authority, but ſilenced at once the honeſt oppoſition of the worthy Academician, by aſſerting, in the moſt poſitive manner, but without offering to produce any authority for his aſſertion, that Mr. Edwards had declined to enliſt himſelf as a candidate with Mr. Bonomi.—It is painful for me to add, but the fact is, Sir Joſhua had no juſtifiable authority to make ſuch a declaration;—and, in ſo doing, he was guilty of a deception, as a public character, preſiding in the Academy, which, I truſt, he could never have brought himſelf to practiſe in his private capacity.—Indeed, he had been ſo long in the habit of dictating from his gilded chair, and had been ſo

them ſo unſcientifically managed, that he was under the neceſſity of adjuſting to them an entire new linear arrangement.—Some time after, they were conſigned to the hammer of the Auctioneer, when Mr. Bonomi was ſo ignorant as not to perceive the alterations his perſpective had undergone,—or ſo uncandid as to adopt the corrections of ſuperior ſcience as his own original work.

continually

continually flattered by the ſubmiſſion of thoſe over whom he preſided, that, perhaps, he choſe rather to hazard a falſehood, though degrading to his honour, than ſuffer a diminution of that dignity which was ſo dear to his pride.

The election therefore proceeded,—and Mr. GILPIN, an artiſt of the firſt eminence in his line of painting, to the diſgrace of the Academy, was, at this period of its inſtitution, and at this period of his life, a competitor for the Aſſociateſhip with the Italian Architect:—The numbers on the ballot proved equal,—and the Preſident gave the caſting vote *for his friend, Mr. Bonomi*;—who was, thereby, advanced ſo far towards the Profeſſorſhip he was promiſed.—On the vacancy of an Academic ſeat, by the death of Mr. Meyers,—Sir JOSHUA REYNOLDS exerted all his influence to obtain it for his friend, as the final qualification for the office to which he had deſtined him:—But a ſpirit of reſiſtance appeared, which made him tremble for the ſucceſs of his deſign:—He, therefore, employed art, ſtratagem, and menace*, to effect thoſe purpoſes which he could not obtain by the fair ſolicitation of an honourable canvaſs.

On the evening of the election, he had ordered certain drawings of his favourite candidate to be placed in the Council-room, for

* Sir Joſhua's friends do not deny his declaration, that if Mr. Bonomi was not elected an Academician, he would withdraw himſelf from the Academy.

the

the inſpection of the electors, and, if poſſible, to create a bias, of ſome kind or other, in favour of the deſigner of them.—Such a proceeding had no precedent in the practice of Academic elections, and was founded in the moſt evident partiality and injuſtice. The object of the meeting was to chuſe an Academician, and the being an Aſſociate was the only qualification required, by the laws of the inſtitution, to become a candidate for that honour. The poſſeſſion of profeſſional ability and ſcience, is preſuppoſed, by the having been elected an Aſſociate;—ſo that foiſting in any profeſſional ſpecimen of the talents of any one candidate, was a moſt flagrant injuſtice to every other, as well as a very groſs inſult to the Academy itſelf.

The Preſident, nevertheleſs, placed the drawings on the table with his own hands, acknowledged that they were brought to the Council-room by his orders, and he would probably have proceeded to expatiate on the merits of them, when it was ſuggeſted, by a very reſpectable member, that they were aſſembled to elect an Academician, and not a Profeſſor of Perſpective; and that, conſequently, the introduction of the drawings, then before them, was a premature, a partial, and an unjuſt meaſure, which he ſhould oppoſe, by moving that they be immediately removed.

I ſhall not endeavour to deſcribe the amiable ardor of Mr. Barry's eloquence, in controverting this propoſition.—He, who had formerly, with his fiſt clenched in the very face of the Preſident,

Preſident, threatened him with a perſonal aſſault when his meaſures were right, now ſeemed diſpoſed to offer the ſame inſult to any one who ſhould dare to oppoſe them, when they were wrong.—I have, indeed, reſerved a page for the portrait of this furious artiſt, where he ſhall appear with that glow of colouring which, even his inflammatory genius has never been able to communicate to any canvas. The motion, however, was carried, the drawings were of courſe removed, and Mr. Fuseli was elected an Academician, by a majority of two to one.—The Preſident then quitted the chair with an air of indignant diſſatisfaction, and, as it has ſince appeared, with a determination never to reſume it.

On the following day, as I have been credibly informed, he ſent a letter of reſignation to the Secretary of the Academy, which, from the intemperate language of it, he was perſuaded to withdraw; and another, to the ſame effect, but written in terms that approached ſomewhat nearer to propriety and moderation, was ſubſtituted in its ſtead.—But ſtill he thought proper to let it appear that he quitted the Preſidency of the Academy, becauſe he could no longer be the tyrant of it.—The reſolution which he had taken, he was determined to maintain;—the wiſhes of the King, that he ſhould recall his reſignation, and which were conveyed to him in the moſt flattering manner, were reſiſted;—the condeſcenſion of his Sovereign could not heal his wounded pride;—and, in a ſhort time, the name of Sir Joſhua

Reynolds will no longer be ſeen among the Academicians of Great Britain.

Having offered this ſhort, but, I believe, correct hiſtory of the late ſeceſſion of Sir Joſhua Reynolds from the Royal Academy, I ſhall proceed to conſider him a little more at large, in the diſtinct characters of a Gentleman, an Artiſt, a Critic, and a Preſident of the Inſtitution from which he has withdrawn himſelf

In repreſenting him in the firſt of theſe characters, I do not mean, in the moſt diſtant manner, to ſuggeſt, that other Artiſts have not a claim to that title; but Sir Joſhua Reynolds, from ſome fortunate connections which he made in the early part of his life,—from his eminence as a Portrait Painter,—the fortune he acquired by his art,—his elegant mode of living,—his general information, with the candour in which he knows how to clothe his opinions, and the amiable manners he can, at any time, aſſume,—as well as from his courtly diſpoſition to pay all due reſpect to perſons in ſuperior ſtation, he moſt certainly contrived to move in a ſphere of ſociety in which no other Painter was ſeen to accompany him. Here then he was only known as an Artiſt of ſuperior talents, and as a man of the moſt mild and pleaſing demeanour; and they, who never ſaw him in any other poſition, are juſtified in ſupporting the eulogiums which it has been the faſhion, among the elegant literati, both male and female, to paſs upon him. The tricks of his pencil,—the prejudice

dice of his criticiſm, and his over-bearing love of power, are not known, or at leaſt believed among them; and if the voice of truth were to cenſure, but in a whiſper, the favourite Artiſt, it would be miſtaken by his faſhionable admirers for the tongue of envy. Hence it is, that the amiable Muſe of Mr. Jerningham has been induced to throw away her beauties on a ſubject of which ſhe was not correctly informed.—She compares the Members of the Royal Academy to the Children of Lear, who turned their aged and bounteous father out of doors;—but the inaccuracy of this compariſon cannot be miſtaken, when it is conſidered, that the maddening King hurried from the palaces of his ungrateful daughters, becauſe he had given every thing *to them*,—while the angry Preſident withdraws from the Royal Academy, becauſe he could not keep every thing to *himſelf*.

A ſketch of Sir Joſhua Reynolds as an Artiſt, muſt now be attempted.

The opinion he has given of RAPHAEL may, with juſtice, be applied to himſelf—"That his materials were generally bor-"rowed, but the noble ſtructure was his own." No one ever appropriated the ideas of others to his own purpoſe with more ſkill, than the late Preſident. He poſſeſſed the alchymy of painting, by converting, as it were, whatever he touched into gold. From a wooden print at the top of an halfpenny ballad he would form a very beautiful picture. The works of PARMEGIANO, in particular, have proved an exhauſtleſs mine to him, and afforded

much, if not all, of that grace, which ſo eminently diſtinguiſhes his *female* portraits. Some of the works of this Maſter, as well as of Michael Angelo and Polidore, he has copied, on his own canvas, line for line, without any thing like an attempt to hide the plagiariſm of his pencil; though in one of his lectures, when he is recommending to the ſtudents the practice of ſtealing, he offers the example of the Lacedæmonians, who never puniſhed theft, but the want of ſkill to conceal it. Sir Joſhua, therefore, is deficient in the faculty of invention; but it is, neverthelefs, well ſupplied by the ſuperior judgment and taſte with which he makes his ſelections from the works of his predeceſſors in the Art.

The compoſitions of his portraits are unqueſtionablyexcellent;—thoſe of his hiſtorical pictures extremely defective, which too often conſiſt of borrowed parts, not always ſuited to each other. As in his general practice he had little or no occaſion for anatomical knowledge, he never applied himſelf to the acquiſition of it. When, however, ſome attention to this branch of ſcience was neceſſary to his hiſtorical ſubjects, it was his cuſtom to have recourſe to prints, from whence he borrowed as his judgment or fancy directed him; and though they are both of a ſuperior caſt, yet the beſt poſſible arrangement, upon ſuch principles, could never produce that *tout enſemble*—that *entire whole*—which conſtitutes the merit of a perfect compoſition.

For ſimilar reaſons he is equally deficient in deſign If Sir Joſhua Reynolds had ſtudied drawing, he might have rivalled

MICHAEL ANGELO himſelf;—but, as anatomical ſkill is not eſſential to drapery, he never troubled himſelf about it.

In light and ſhade, in colouring and expreſſion, the late Preſident ſtands without a rival.—His lights diſplay the drawing he knows, and his ſhades conceal his defects. Whether we conſider the power, the brilliance, or the form of his lights;—the tranſparency and depth of his ſhadows, with the juſt quantities of each, and the harmony, richneſs and full effect of the whole, I am moſt willing to declare, that, in my opinion, he has not only far tranſcended every modern maſter, but, that his excellencies, in theſe captivating parts of painting, vie with the works of the great models he has emulated.—To the grandeur, the truth, and the ſimplicity of TITIAN, he has united the chaſteneſs and delicacy of VANDYKE, with the daring ſtrength of REMBRANDT.—Delighted with the picturesque beauties of RUBENS, he was the firſt that attempted a bright and gay background; and, defying the dull and ignorant rules of his maſter, he, at a very early period of his life, emancipated his art from the ſhackles with which it had been encumbered in the ſchool of HUDSON.—Indeed, from the time he left it, I have reaſon to believe, that he very rarely, if ever, copied a ſingle picture of any maſter;—imitate them all he certainly did; and his verſatility, in this reſpect, is equalled only by the ſuſceptibility of his feelings, the quickneſs of his comprehenſion, and the ardor which prompted his efforts.—His principal aim, however, was colour and effect, which he always varied as the ſubject required;

quired; and that right judgment which accompanied him in the buſineſs of obſcuring, with ſhadow, thoſe parts he could not draw, aſſiſted him in adopting ſuch pictures for imitation, as were congenial to the character he was about to repreſent.—This practice is evident in almoſt every production of his pencil;—but it ſhould, at the ſame time, be obſerved, that, though a ſervile imitator of forms, he never adopted more than the general character of colour:—For forms are only to be acquired by continual practice, and Sir Joſhua had never taken the trouble to acquire them; while the power of colouring may be obtained by the more tranquil operations of reaſon and obſervation;—and it is a principle common to the art, and of courſe known to every Artiſt, that the maſs of colour which predominates in a picture, is, as it were, a key for every other part of it. Hence it appears, that whatever deficiencies there may be in the deſign of this great living maſter, no Painter, of any period, better underſtood the principles of colouring; and, that he has carried that branch of the art to a very high degree of perfection.

But alas, while we are thus delighted with the beauties of his pencil, we ſigh with the melancholy ſentiment of Xerxes, that, in a few ſhort years, they will be ſeen no more.—My pen almoſt refuſes to compoſe the reflection, that many of his beſt pictures will be faded away before the preſent riſing generation ſhall be qualified to judge of, and to be charmed by them.—Wax and varniſh enabled him to give every thing that could be deſired in colour;

colour;—but wax will reaſſume its natural opacity, and the beautiful tints quit their ſhort-lived luſtre for ever. The *Nativity*, at *Belvoir Caſtle*, a picture which maintains a ſplendid ſituation, though ſurrounded by ſome of the beſt works of the greateſt maſters;—a picture on which Sir Joſhua declared to the noble purchaſer, that he depended for the praiſe of poſterity, is already advancing to decay.

As for his portraits—thoſe of dignified characters have a certain air of grandeur; and thoſe of women and children poſſeſs a grace, beauty, and ſimplicity, which have ſeldom been equalled, and never ſurpaſſed; and though, ſometimes, in his attempts to give character, where it did not exiſt, he has loſt likeneſs, the deficiencies of the portrait were often compenſated by the beauty of the picture.

As a critic—I ſpeak of profeſſional criticiſm—he was frequently miſtaken, and ſometimes prejudiced.—His lectures poſſeſs conſiderable merit, though his preſent champion, Mr. *Barry*, has formerly treated them with a degree of contempt, that moſt of his own paintings would ſcarcely be thought to deſerve.—His obſervations on the old maſters are equally juſt and ingenious. Some branches of his theory are treated with judgment and ability; nevertheleſs, Sir Joſhua has been known to purchaſe copies inſtead of originals—and to deviate, in his own pictures, from thoſe inſtructions of his Academic chair, which were to guide the ſtudents of the preſent period.—In ſtealing from former maſters,

maſters, he recommends concealment, and he himſelf diſdains to hide his thefts.—He tells us, that, except in ludicrous ſubjects, none of the perſonages of a picture ought to be repreſented as looking out of it:—His Nativity, therefore, according to this rule, is a ludicrous ſubject, as Joſeph is looking at the ſpectator, and pointing to the infant.

With reſpect to living Artiſts, he has ever been cautious and circumſpect, both as to his praiſe or cenſure:—Like the Egyptians of old, he waits till death has conſigned a brother painter to the tomb, before he ventures to try his living merits.—I am not afraid to riſk the aſſertion that, during Mr. *Wilſon's* life, the Preſident would not have dared to broach the opinion concerning the works of that eminent Artiſt, which, ſince his death, he has hazarded, in a lecture delivered to the ſtudents of the Royal Academy*.—I ſhall not heſitate to declare it to be a mean, inſidious and falſe attack upon the profeſſional reputation of one of the firſt Landſcape-painters of this or any other country.—The ridicule, however, which he endeavours to throw on Mr. *Wilſon*, retorts upon himſelf;—for, ſurely, if the introduction of Pagan divinities are heterogeneous to the character of landſcape, the inventions of Chriſtian ſuperſtition are equally inadmiſſible in hiſtorical deſign: and, if this be true, what becomes of the imp, or demon, or fiend, or devil, call it which you will, that Sir Joſhua has thought proper to place at the bolſter of Cardinal Beaufort, in his very fine picture, in the SHAKSPEARE GALLERY!—

* See the laſt Lecture delivered by Sir Joſhua Reynolds.

In

In the ſame lecture he certainly beſtowed, to all appearance, a very flattering eulogium on the talents of the late Mr. *Gainſborough*, but it is wholly confined to his merit as a Landſcape-painter, in which he could not rival that of the Preſident; and was ſo artfully managed as to condemn him in the character of a Painter of Portraits, in which he had, for many years interfered, not only with Sir Joſhua's profeſſional reputation, but the emoluments he derived from it.—The friends of the late Preſident may, indeed, wiſh to have him conſidered, rather as a bad critic than a bad man, and no endeavours of mine ſhall be employed to influence their choice.

As Preſident of the Royal Academy, the love of power,—the thirſt of rule,—and a dictatorial ſpirit have been evident, from the beginning of his adminiſtration to the cloſe of it.—I ſhall not enter on the unpleaſing taſk of enumerating proofs which are in my recollection.—It is ſufficient, at preſent, that I have made the aſſertion, which they ſhall be brought forward to ſupport, if any one ſhall hazard a public contradiction of it*.

It would be folly in the extreme to deny, as Mr. BARRY has ſo often done, at former periods, that Sir Joſhua has procured for the profeſ-

* They who have been honoured by an occaſional intimacy with Mr. Barry, will not be at a loſs for examples.—The manner in which the Preſident's conduct, on the attempt to remove Mr. Sheldon from the Anatomical Profeſſorſhip, was, for ſome time, repreſented by Mr. Barry's eloquence, is, I believe, in the remembrance of many very worthy, and very aſtoniſhed people.

ſors of the Arts, a conſequence and a reception which they did not poſſeſs, but with very few exceptions, before the period when he firſt roſe into eminence.—It muſt be acknowledged alſo, that, at the eſtabliſhment of the Royal Academy, he was the moſt fit, if not the only perſon, properly qualified, every circumſtance conſidered, to be the Preſident of it: nor ſhall I refuſe to admit, that, from his profeſſional rank, his large fortune, the circle of ſociety in which he moved, and the manner in which he lived, as well as the perſonal conſequence attached to the Preſident's chair, he naturally and properly poſſeſſed a certain leading influence in the Councils of the Royal Academy;—an influence which, if it had been employed with moderation, would never have been oppoſed; and even exerciſed as it was, with frequent partiality and injuſtice, was, in a great meaſure ſubmitted to, from the firſt eſtabliſhment of the Academy to the election of Mr. *Fuſeli*.

But I cannot aſſent to the opinion of Sir Joſhua's particular Academical adherents, and of many reſpectable perſons, who have only ſeen him in his works, or known him in private ſociety, that his ſeceſſion from the Academy will occaſion the downfall of it.—Nay, I cannot conſider the event even as a misfortune;—on the contrary, I really and firmly believe that it will turn out to the advantage of the Royal Inſtitution; as an influence, which has predominated to the ſelfiſh purpoſes of particular patronage, caprice, and ambition, will be removed; and, of courſe, the natural equality of power which belongs to the ſociety

ciety at large, be no longer ſwallowed by one overbearing and tyrannical individual.—In fact, the name of Sir Joſhua Reynolds and that of the Royal Academy ſeem to have been conſidered by the generality of the nation, as ſynonimous expreſſions; as if the latter had been eſtabliſhed for no other purpoſe than to gratify the pride, and elevate the name of the former; for, as the power of the Academy was drawn to the vortex of Sir Joſhua's ambition, the merits of its members ſeem to have been thrown into ſhadow, and the brilliance of the Academic picture to have reſted only on the figure of the Preſident.

In the annual Exhibitions people have, ſomehow or other, been habituated to reſerve all their admiration for the pictures of *Reynolds*; and methods have been contrived to diſguſt many of thoſe Artiſts who would have divided the public applauſe with him:—Mr. *Gainſborough*, for many years before his death, had refuſed to exhibit any of his admirable Paintings;—and many others, whoſe works are an honour to their art, and favoured with the public applauſe, have complained, without reſerve and without refutation, of the ſtrange neglect and pointed inattention of the Royal Academy. Hence it is, that for ſome years paſt, the *public Exhibitions at Somerſet-houſe* have been diſgraceful to the Britiſh School:—But Sir Joſhua Reynolds very well knew, that a man of the largeſt human growth, muſt be ſurrounded with pigmies to appear a Coloſſus.

It is loudly vociferated, by ſome of the late Preſident's advocates, that, among other diſtreſſing conſequences, his withdrawing himſelf from the Academy will cauſe it to be no longer regarded by the numerous great and noble characters whom he had enliſted among its friends.—It is almoſt beneath me to give an anſwer to ſuch a ſenſeleſs opinion; and, if it were not among the proofs that it had been the conſtant object of Sir Joſhua Reynolds to make himſelf conſidered as the main ſupport of the inſtitution, I ſhould not have favoured it with a moment's attention.—Indeed, I do not know, or underſtand, in what manner he has attached the firſt people of this country to the intereſts of the Academy, unleſs he conceived, which, by the bye, is not improbable, that every perſon who ſat to him for a portrait, added another name to the liſt of its protectors.—The Prince of Wales is one of the number.—His Royal Highneſs has alſo frequently honoured the annual Academical dinner with his preſence; nevertheleſs, I do not find that the Academy has derived any benefit from theſe compliments which he has condeſcended to pay to the Preſident of it.—The improvements and re-improvements of Carlton-houſe, have given employment, I believe, but to one Academician; and the conduct of the Prince, in chuſing an *Academic* Miniature-painter, though of the firſt eminence, to paint a ceiling, is as injudicious as the employing an *un-academic* Architect, of no eminence at all, to build his palace.—Of the work of the former I can only expreſs my apprehenſion, as I have never ſeen it;—of the abilities of the latter, with which every one is acquainted who paſſes through

Pall-Mall,

Pall-Mall, I entertain an opinion in common with the reſt of mankind.—Nay, ſo very mean an idea does the Prince entertain of the whole claſs of Britiſh Artiſts, that the decorations of Carlton-houſe are conſigned to the arrangement and taſte of foreigners, expreſsly invited into this country, to be employed in his Royal ſervice.—This circumſtance I believe is notorious; and Mr. Holland himſelf ventures to complain of it.—Several of the Biſhops are alſo among the old and boaſted friends of Sir Joſhua Reynolds; nevertheleſs, the gratuitous offer of the Academic body to decorate St. Paul's, has been piouſly refuſed.

The Academy, however, poſſeſſes the Royal Patronage of its Founder, which, taken in all its conſequences, is ſufficient protection;—and, as long as its members are Artiſts of the firſt eminence, it will command the ſupport of the nation.—Its honour and its proſperity are in its own power, as they depend on the talents and conduct of thoſe who compoſe it;—and, while public ſpirit prevails over private cabal in its regulations and elections, its character will be maintained, its utility advanced, and the end of its eſtabliſhment be fully anſwered.—Beſides,—the Preſident has quitted the chair in a manner which will not juſtify the partial and powerful friends he is ſaid to poſſeſs, in profeſſing any other ſentiment on the occaſion than that of concern and compaſſion.—He has not retired from his public ſituation with the dignity of a great character, but with the petulance of a little mind.—He ſeems to have acted with that ſpirit

of

of unreflecting reſentment, which actuates the ſoul of an angry, jealous, violent and doting lover, when he gives back the portrait of his miſtreſs, whom he at once hates and adores.

But, after all, what or where is this vaunted patronage of the great?—And to whom, among the rich and titled men of this country, are the arts invited to look up as their patrons and protectors?—I am ſorry to confeſs that it is not in my power to anſwer the queſtion. Nay, it appears to me, that the BOYDELLS, by their eſtabliſhment of the SHAKSPEARE Gallery, have a better claim to the homage of the Arts, than the aggregate body of the nobility and gentry of Great Britain.

In ſhort, I cannot but think, that if the late Preſident had poſſeſſed any friends of high rank, or great character, who feel themſelves intereſted to preſerve his honour, they would have exerted their influence to have averted his preſent diſgrace.—Nor would they have left his cauſe to the ſupport, and his conduct to the juſtification of Artiſts alone; and ſuch Artiſts as *Barry*, *Opie*, and *Northcote*.—But ſo it is; and, as theſe men are the only avowed and clamorous champions of his cauſe, I ſhall beg leave to conſider how far they do honour to it,—and what rank they are entitled to hold in Sir Joſhua's profeſſion.

BARRY has not an eye for colour, or he conſiders it as beneath his notice.—Not one ſolitary example of tolerable colouring has been

been produced by his pencil*.—His compoſitions are, in general, as eccentric as himſelf.—But his deſign is oftentimes good, and frequently poſſeſſes ſomewhat of ſtyle and grandeur. He has ſtudied the antique, and underſtands it.—Indeed it is the only branch of his art for which he has any feeling; and, when he is engaged in ſubjects where he cannot apply it, he ſinks into the loweſt rank of Artiſts.—It is then that he paints ſuch pictures as the Death of *General Wolfe*, and *Dr. Burney* ſporting with the Water-nymphs.—Yet this is the man who, with a degree of arrogance which no knowledge or talents can juſtify, holds himſelf forth as a Painter of the firſt claſs, and as a writer of the firſt genius; as a man of candor and elegance, of juſtice and moderation!

The Lectures which he delivers, as Profeſſor of Painting in the Royal Academy, are bleſſed with all the peculiarities of his character.—Among other advantages which the Academic ſtudents may reap from them, they are laborioufly inſtructed to hold in contempt the works of Sir Joſhua Reynolds;—and there is one lecture, ſo expreſsly calculated to depreciate and ridicule the talents and genius of the late Preſident, that he has always thought it prudent to abſent himſelf from the Academy on the evening of its delivery.—Yet this is the man, who is now become as violent in the praiſe, and as mean in the adulation of Sir Joſhua, as he had formerly been in abuſing and inſulting him.—I rejoice in

* It ſhould ſeem as if the only patches on his pallet were white, burnt umber and terra vert.

the

the converſion,—but, in the cant of Methodiſm, I am afraid of his being re-converted.—Nay, it is by no means improbable, that the man who now mourns over the Preſident's chair, may be, hereafter, ſeen to ſtamp upon his grave.

I cannot mention Meſſrs. *Opie* and *Northcote*, the other component parts of this reſpectable *trio*, in any other view than as mere painters, who are taught, as I ſuppoſe, by their leader, to lament the tottering ſtate of the Royal Academy, and to threaten that they will compleat the *downfall of its dignity*, by withdrawing themſelves from its councils.

*Opie* is heavy, inelegant, and accidental in his characters.—If the blackguard, from whom he paints, happens to poſſeſs a head that hits his fancy, he imitates it, without any thing like diſcrimination—His *David Rizzio* is a dirty drayman;—his *Mary Queen of Scots* a common barrow-woman, and her lady of honour a furious lady of the town.—Yet the execution of them is bold and natural, as far as relates to ſimple imitation: for, to that alone are the works of his pencil confined.—He has not a mind to go beyond it.

The coſtive brains of *Northcote*, after much laborious exertion, produce a work, perhaps of ſome effect, but without taſte, genius, or elegance.—As he pretends to deſpiſe the rules of art—he proceeds in defiance of them.—His *beſt heads* are thoſe of aſſaſſins

and

and tyrants; which is rather an unfortunate circumſtance, as he is generally ſaid to paint them *from his own**.

I am diſpoſed to amuſe myſelf with the expectation that theſe three great Artiſts will employ their united powers in painting the Apotheoſis of the late Preſident.—The upper part of the picture, where Sir Joſhua will be borne in due ſolemnity to the ſkies, muſt be conſigned to the ſublime genius of Mr. *Barry*.—The lower part of the canvas, offering a view of hell, with the Academicians who voted againſt Mr. Bonomi, grinning in torment, muſt owe all its horrors to the damning pencils of Meſſrs. *Opie* and *Northcote*;—and, if they ſhould want a fiend or two to complete the whole, they may ſit to each other.—Mr. *Fuſeli* will then, I truſt, revenge the treatment of his friends, by painting a ſcene in Meaſure for Meaſure, where he will repreſent the three foregoing Painters as inhabitants of "*the thrilling regions of thick-ribbed ice.*"

Having deſcribed the preſent ſtate of the Royal Academy, and conſidered the conduct and character of the late Preſident, and

* It is ſaid that theſe Painters have the following peculiar method of compoſing their ſubjects.—They paint a great variety of heads, on ſeparate pieces of paper, which they fix on their picture; and they faſten that which happens to ſuit their taſte, in a hole, cut in the place it is intended to occupy.—If the account of this ingenious contrivance ſhould be a miſrepreſentation, it may be eaſily confuted;—but, if it ſhould be a fact, it ought to be made known, for the advancement and honour of the Art.

his particular adherents—I ſhall now proceed to give a ſlight ſketch of that Artiſt whom, it is generally underſtood, the Academicians will elect to ſucceed him.

The invention of Mr. *Weſt*, if I may uſe the expreſſion, has no other object but mere compoſition.—Juſtneſs of character, fine ſentiment, and the variety of expreſſion neceſſary to repreſent the human paſſions, all of which are ſo eſſential to make a picture intereſting, are either totally neglected, or not underſtood by him.

Sir *Joſhua Reynolds* contends that there is no ſuch thing as genius;—Mr. *Weſt*, therefore, may avail himſelf of that opinion, on the principle that we can have no occaſion for a thing that does not exiſt.—He is perfectly ſatisfied when he perceives that his compoſition is according to the rules of art, which no one underſtands better than himſelf.—If his light makes a pleaſant ſhape, and the whole has a *ſtrikingly pretty effect* on the eye, at the firſt *coup de œil*, his object is attained.

In deſign he is far ſuperior to every modern Artiſt;—no one can draw with more accuracy from his model; but, unfortunately, that model is always common nature, even for the moſt exalted ſubjects.—He does not attempt at ſtyle, properly ſo called;—neither does he ſelect, combine, or diverſify;—and, ſo far from approaching, with awful ſtep, the Grecian ſchool, he has never produced a ſingle picture which could induce any one to imagine that he underſtood its principles.—His colouring is crude and unharmonious;

harmonious;—his ſhadows are black and earthy; and his outline hard and dry.—His colours, however, are always weighed out and diſtributed about his picture in the niceſt proportions.—In ſhort, it may be ſaid of Mr. *Weſt*, as Sir Joſhua Reynolds has obſerved of Carlo Maratti, "that he has no great defects, nor any ſtriking beauties."

Such is his profeſſional character;—but the rank he holds in the Arts,—his ſtation as an hiſtorical-painter to the King, with the partial favour of his Sovereign, which he is known to poſſeſs, and above all, *his ſuperior knowledge of deſign**, are circumſtances that render him the fitteſt perſon to ſucceed to the Chair of the Royal Academy.—On the general, and, as I preſume, well-grounded belief that he will be ſhortly ſeated there, I ſhall conclude theſe obſervations by ſuggeſting to him that line of conduct which will do honour to himſelf, add dignity to his office, and promote the proſperity of the Royal Eſtabliſhment.

* It is this qualification of Mr. Weſt, which, conſidering the Royal Academy as a ſchool of painting, will enable him, both as an example and an inſtructor, to be a more uſeful Preſident than Sir Joſhua Reynolds.—The latter is all Mind; the former is all Art;—and it is Art which the ſcholar is to learn, and not genius.—Sir Joſhua diſdains the rules of Art, and ſnatches thoſe graces which are beyond the reach of them;—the young Painter, therefore, who daubs, becauſe Sir Joſhua has daubed, is like the fool who purchaſed the lamp of Epictetus.—Nevertheleſs, there are too many of that deſcription; and I am not afraid to aſſert, that the example of the late Preſident, as an Artiſt, has been injurious to the Britiſh School of Painting.

" In the firſt place, Sir, you will do well to examine and " conſider the conduct of your predeceſſor, in order that you " may adopt the wiſe, and avoid the miſtaken parts of it.—If he " ſhould have manifeſted an inordinate love of power, you muſt " act with moderation.—If he ſhould have practiſed any little " clandeſtine arts, you muſt adopt the better mode of open-deal- " ing and ſincerity.—If he ſhould have been, at times, led away " by unreflecting, or unbecoming partiality, you muſt be ſteady " in the unaſſuming practice of candour and of juſtice.—If he " ſhould have made the Academy the ſtalking-horſe of his repu- " tation, you muſt, if circumſtances ſhould require, ſacrifice " your own intereſts to thoſe of the Academy.

" In your private ſituation, envy is undoubtedly a vice; but " in that to which you will be ſhortly elevated, it will be- " come a crime.—As an individual Artiſt, the means which " are too often employed, in this dirty world, to promote our " advantage, may be pardoned in you;—but, in a ſhort time, " you will be the mouth of the Arts, and your tongue muſt " not utter a whiſper of miſrepreſentation.—You know that " Sir Joſhua Reynolds is the firſt Portrait-Painter in the " world, and that truth muſt be no longer concealed from " your Royal Maſter.—And whenever the office of Librarian to " the Academy ſhall again become vacant, you muſt not pro- " miſe your intereſt with his Majeſty to two Academicians,

" nor

" nor receive the ſeparate acknowledgments of them both, for " thoſe zealous endeavours which you had employed for neither. " You muſt ſtudy the real intereſt and proſperity of the Inſtitu- " tion over which you will be called to preſide,—and maintain " them both with dignity and with truth.—Thus will the " cloſe of your life be honourable,—and, when you are con- " ſigned to your tomb, the Arts will adorn it."——I am old,—and the period of my life is advancing faſt upon me;—but, while I live, it will be my conſtant prayer that the arts may flouriſh,—that they may add to the glory of my country:—and of the Royal Academy, which is the nurſery of them, I ſhall never ceaſe to exclaim, ESTO PERPETUA!

*AN OLD ARTIST.*

THE

# THREE TRIUMPHAL ARCHES

OF

## CONSTANTINE THE GREAT, SEPTIMUS SEVERUS,

AND

## TITUS VESPASIAN,

*Executed on a reduced Scale in White Marble, Basements of Porphyry, and the Sculptural Ornaments in Metal, double gilt,*

By JOACHIM, and PETER BELLI, Sculptors in Marble, at Rome,

With a succinct Description.

## PRELIMINARY OBSERVATIONS.

THE Italian artist, endowed by nature with a quick and ready talent, cultivates his taste amidst the noble and elegant models of antiquity continually before his eyes. He is spured on to an imitation of what he admires, and makes daily efforts to outdo his competitors in the attainment of the sublime and beautiful in the fine arts.

We have a brilliant proof of this disposition, in the bold and industrious production, of which perhaps neither the past or present age ever saw the equal; and of which we here attempt a short and feeble description.

This production is the models of the three famous triumphal arches, yet existing in Rome, of Titus, Septimus and Constantine.

The proportions of the two last are one-forty-fifth part of the originals:—that of Titus is only one-fortieth part. The models are of the whitest marble, like the originals, and have the figures and ornaments of metal double gilt. The execution has succeeded so happily both in elegance and effect, that they could not fail in producing universal surprise and admiration. It will not be deemed an exageration to say, that the originals themselves do not cause so pleasing a sensation to the eye as does the view of these beautiful copies.

Much interest is lost to the eye by the distance of the objects, more is enveloped by the surrounding atmosphere; and it often happens that the spectator is discouraged on seeing the damage occasioned by the devouring hand of time, by the pickaxe, by fire and by ignorance.

Prints may supply this in part by approaching them, and reducing them to a just point of view. But what can a cold engraving do in comparison with a model in relief, rendered more striking and visible by the purest and most brilliant of metals? In fact the Trajan column, (the only monument that can rival these arches) sculptured some years ago in silver by a distinguished artist L. VALADIER, and afterwards on a shorter model, in red antique, by Sig. L. LONDINI, found purchasers, immediately, in the two courts of Bavaria and France: and yet this is but a solitary column erected in honour of Trajan, and representing the single fact of the Dacian war only.

Can we offer then, ornaments more sublime than these arches wherewith to decorate the apartments of the great, or the cabinets of princes: where, instead of a mute inexpressive article of furniture, subject to the capricious changes of fashion, these arches, alone, will amply unfold a series of heroic actions, a progressive history of art, and an authentic document of the customs and uses of the Barbarians, as well as of the Romans, from Titus to Constantine, we may say, almost from the cradle to the tomb of the Roman Empire!

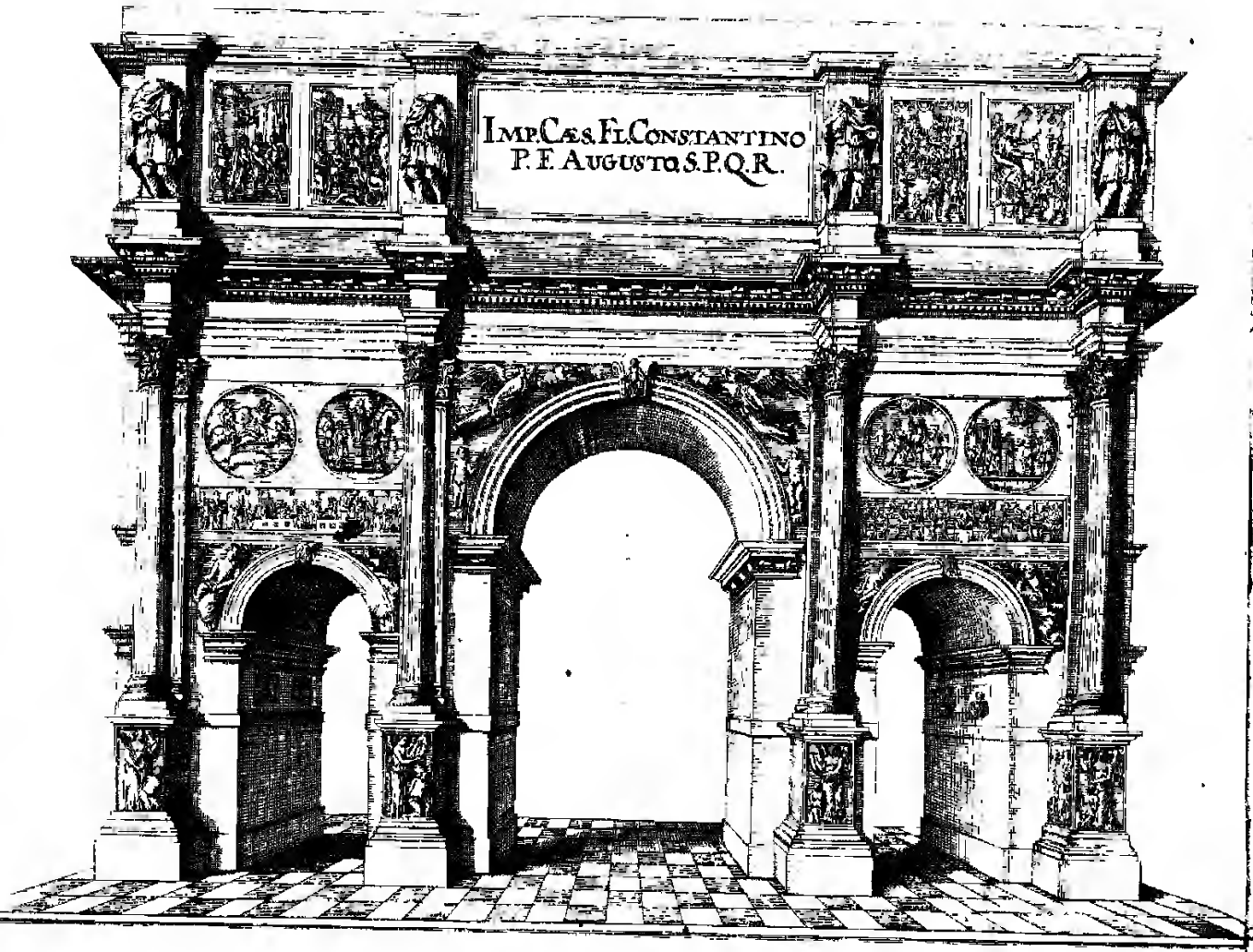
And it may be added, that models of this description, carefully preserved, will easily struggle against the effects of revolving ages, and attain to a period of existence to which the originals cannot pretend, already devastated to a considerable degree, still exposed to the weather, and still more to human events and depredations.

The time may come therefore, when in order to obtain a knowledge of objects of such importance to the arts and to history, posterity must have recourse to these faithful copies: the happy possessor of them will then indeed be reputed most fortunate, and be entitled to the warmest congratulations.

From these weighty considerations, Sig. P. S. AMMENDOLA, a Roman merchant, and Messrs. JOACHIM and PETER BELLI, distinguished artists in the sculpture of metals, in spite of the late calamitous times, in opposition to a thousand obstacles, and at a great expence, undertook this extraordinary work, and brought it to perfection after seven years persevering application, to the glory of themselves and the Roman metropolis, the seat and favorite residence of the fine arts

Although many artists and several learned men have long ago communicated by their writings a perfect knowledge of the merits of these three monuments; nevertheless, that nothing may be wanting towards a momentary intelligence of them in the models, we have judged it proper to accompany them with a few short and simple notes, far from pretending to a learned disquisition.

We remark only that our models, with respect to the architecture, have been executed under the direction of the architect of the Vatican, and academician of St. Luke, Sig. JOSEPH CAMPORESE, precisely in the proportions above mentioned; it will therefore be superfluous to adduce the measurements of the parts, and for which reason we shall be laconic in pointing out the beauties of these monuments, the meaning of the sculpture, and the inestimable value of so happy an imitation.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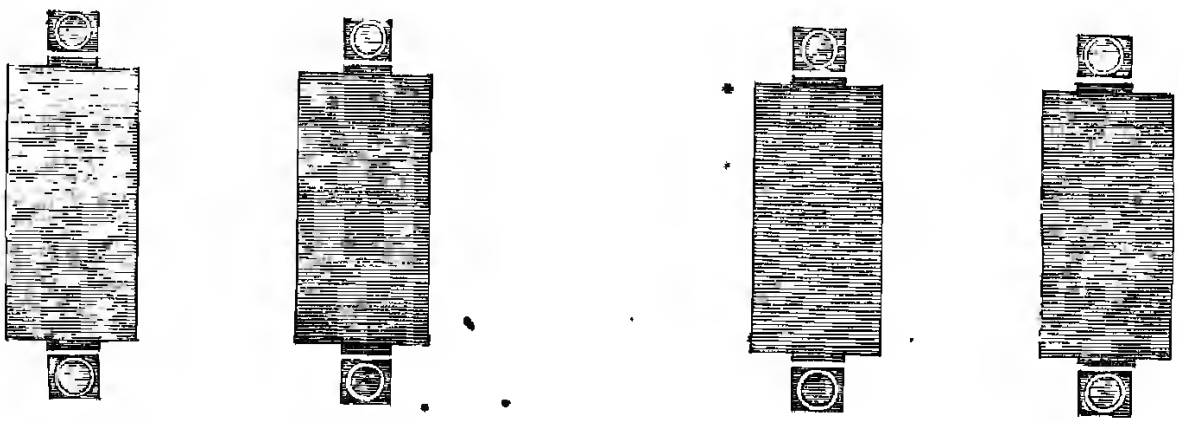
P. F. AUGUSTO S. P. Q. R.



We cannot neglect however a most flattering testimony to the merit of these models, in the following certificate of the now Marquis Canova, the celebrated, and well-known Roman sculptor and perpetual president of the Academy of St. Luke in Rome.

" I hereby certify, that I have examined the above described models; they are executed " with skill, exactness and infinite precision, the parts in marble, as well as the ornaments and " bass-reliefs, and I think them highly worthy of approbation from all lovers of the fine arts.

" Antonio Canova."

## ARCH OF CONSTANTINE.

It must be allowed that this triumphal arch is the grandest, the most noble and perfect that can be imagined. It is likewise the richest in ornaments, without depriving the eye of that repose which in buildings constitute the greatest beauty: all is in a just proportion. The different points of view, whether taken in front, or on the sides, near or far off, are pleasing, and present the idea of great magnificence. But it may be demanded, how does it happen that this arch is so much superior in taste and proportion to that of Severus, which was erected a century before, and certainly in times when the arts flourished more conspicuously? We answer that it is now a received opinion that it was not made in the first instance for the Christian emperor, nor decorated with the spoils of the forum of Trajan, whence it is called to this day the *rook with borrowed plumage*, of Esop. On the contrary, it is affirmed that the arch was erected by the senate to Trajan while yet living: various reasons have been adduced, which would be too long to enumerate.

Granted that this monument be a work of the age of Trajan, the grandeur of it is immediately accounted for: nor will it be a rash conclusion, from the coincidence of the epoch, to suppose it the work of Apollodorus, the same who rendered himself immortal by the bridge over the Danube, and much more so by the incomparable idea he displayed in laying out the Trajan forum.

This arch, in its elegant model, similar to the other two, stands on a plain of red porphyry, and makes a pleasing contrast to the whiteness of the marble, and the splendour of the metals employed in the decorations. The mass is composed of four piers, in which are formed the three passages, they are ornamented with eight columns, channeled with yellow in gold, (those of the model are also of yellow antique); these support the architrave, frize and cornice, over these is the attick, divided into three parts; the middle one corresponding to the principal arch, bearing the inscription, which on each front is the same. The monument is terminated pyramidically by the imperial quadriga in metal. This in the original is wanting, but it undoubtedly existed: and it is supposed that a fragment found in a villa opposite, on Mount Celio belonged to it. *Venuti. Rom. Ant. vol. I. p. 16.*

The columns have their corresponding pilasters; their base is attick, the capitals Corinthian: the pedestals have two plynths under the bases: the cornices have bases which run throughout: the architrave has three fillets without ornaments, and the frize also. The vaults of the arches have not the smallest ornament. The walls of the middle archway are each of them adorned with a large bass-relief. On those of the smaller ones, may be observed two half figures in alto-relievo that appear to be portraits.

No. 1. After the observer has examined the style of the architecture, the elegant quadriga, the image of Constantine, perfectly resembling to that on his medals, the costume of the hero, the horses with their harness faithfully imitated after the antique monuments. We proceed to the inscription.

IMP. CAES. FL. CONSANTINO. MAXIMO.
P. F. AVGVSTO. S. P. Q. R.
QVOD. INSTINCTV. DIVINITATIS. MENTIS.
MAGNITVDINE. CVM. EXERCITV. SVO.
TAM. DE. TIRANNO. QVAM. DE. OMNI. EIVS.
FACTIONE. VNO. TEMPORE. IVSTIS.
REMPVBLICAM. VLTVS. EST. ARMIS.
ARCVM. TRIVMPHIS. INSIGNEM. DICAVIT.

2 The attacks ornamented with ten bass-reliefs, two inscriptions, and eight royal prisoners, Dacian and Parthian.

3 Sculpture relating to the history of Trajan. The first bass-relief on the left hand represents the emperor in toga, his head uncovered, on the rostrum, in the act of placing the diadem on the head of Partamaspates, king of the Parthians.

4 In the second are seen two feigned deserters, sent by Decebalus to assassinate Trajan in the forest of Moesia, and being discovered, are brought before the emperor.

5 On the other side, the emperor makes an allocution to the cohorts; admirably expressed.

6 The fourth represents the Suovetauria, or triple sacrifice of the hog, the sheep and the bull.

7 Is a representation of the battle between Trajan and the Dacians.

8 On the opposite side of the arch, the first bass-relief represents the arrival of Trajan at Rome after the first Dacian war, preceded by the goddess Rome, accompanied by Annona, Clemency, and Victory; the latter lightly flies above the uncovered head of Trajan seemingly in the act of crowning him. In the back ground is a temple and a portico.

9 The second on this side, indicates the road made by Trajan to Beneventum, for which an arch was there erected to his honour by the senate. The road is simbolically represented by a woman sitting and partly naked. Two figures of men with beards are worthy of observation, as they seem to be the architect and engineer with the plans in their hands.

10 In the third is shewn the bounty of Trajan towards the indigent children of all Italy, according to the example and institution of Nerva.

11 The fourth represents, according to Bellori, Partamasiri made king of Armenia by Cosroe king of Parthia, who is depositing the diadem at the feet of Trajan.

12 On the side corresponding to No. 8, is another battle with the Dacians.

13 On the body of the arch are eight oval bass-reliefs, sculptured in so fine a taste and finish, that they appear like gems; they all refer to the private and domestic life of Trajan, in which he might serve for an excellent pattern to princes.

14 The first represents him holding a spear, followed by his attendants, who are beginning the chase, there is a fine young man holding a greyhound; the whole forms an elegant composition.

15 He is sacrificing to Hercules; the fire on the altar is already kindled.

16 The emperor on horseback, with two attendants, vibrates a spear at a bear.

17 Is a libation to Diana, goddess of the woods: the simulacre of the goddess stands on a round altar: Trajan holds a writing in his hands.

18 The car of the sun is here represented, called the Orient, and personified by the river Tigris.

19 Trajan is here intent on purging the cultivated fields from the wild beasts: Pliny the younger makes an encomium on this action in his well-known panegyrick.

20 The argument of the seventh bass-relief is the visit of Trajan to the statute of Apollo.

21 In the eighth, Trajan is observed contemplating a lion that he has just killed. Pomponio Leto narrates a similar fact of Constantine.

22 A ninth shews Trajan making a libation to Mars.

23 And the tenth is the biga or car of the moon, called Occident.

24 Between the architrave and the attick are, on one side the words, Votis x. Votis xx. and on the other, Sic x. Sic xx. signifying the votive and decennial offerings for the health and preservation of the emperor.

25 Under the above described ovals, runs a frize entirely round the arch, and divided in six parts; they represent the most remarkable actions of Constantine: as the taking of Susa by assault. The defeat of the tyrant Maxentius on the bridge of the Milvis: the conquering army animated by the trumpet, precipitates the enemy, horse and foot into the water. The triumphal pomp of Constantine; the car is preceded by two royal captives in different costume, probably Afcaricus and Ragaisus, the one king of the Gauls and the other of the Germans. An allocution in the forum, which is ornamented with porticos, columns and arches, the senators in togae are near Constantine. A congiary, in which the emperor dispenses tickets for obtaining corn and money. Triumph of the young Crispus, son of Constantine, for his victory gained over the Franks and over Licinius on the Hellespont.

26 In the four triangles of the principal arch there is sculptured a winged Victory carrying trophies; under each of them is a genius, representative of the seasons, by means of fruits and animals.

27 In the corners of the smaller arches, rivers are personified.

28 The consoles of the great arch have on one side Rome sitting, on the other an imperial figure.

29 The pedestals are ornamented with victories, slaves kneeling, and women in affliction, denoting the subjugated provinces.

30 Under the great archway are two very considerable bass-reliefs worthy of observation, relating to Trajan; the emperor is seen killing an enemy with his own hand; the encounter of the armies is most animated, and nothing can be more expressive of a bloody and decisive battle. In the other, the battle continues, and afterwards is described, the arrival and triumph of Trajan, the grandest sight that Rome ever saw.

31 Finally, the smaller archways are ornamented with half figures in alto-relievo, which are supposed to be the four sons and the four nephews of Constantine.

DIMENSIONS OF THE MODEL.

| | |
|---|---|
| Heighth, including the car | 26½ Inches. |
| Ditto to the attick | 19½ ditto |
| Breadth | 22 ditto |
| Thickness | 8¼ ditto |

## ARCH OF SEPTIMUS SEVERUS.

The lovers of antiquity are certainly much indebted to the artists who have in an elegant model restored to us the beauties of this arch, nearly consumed by time, and for having preserved the interesting details, which on the original will soon become unintelligible. For being constructed of a tender and friable species of marble, called Salino, the columns have long ago demanded repair; the sculpture perishes from day to day, and in short, we shall soon be obliged to recur to prints, those uncertain guides, full of omissions and alterations.

This arch is not deficient in majesty and composition. Its architecture does not differ much from the arch of Constantine.

No. 1. It is likewise of three passages and four piers, with four columns to each part, insulated and of the composite order. The attick, to this day, contains the inscription. We learn from medals, that it had a car of six horses, and two imperial figures, perhaps of Severus and Caracalla, accompanied by two soldiers of cavalry, and two of infantry, as we see them in the model.

2. The attick contained the following inscription on both sides, in letters two feet high, of metal in relief: but they have been taken away in the melancholy events that have occurred in the famous City of Rome.

IMP. CAES. LVCIO. SEPTIMIO. M. F. SEVERO.
PIO PERTINACI. AUG. PATRI. PATRIAE. PARTHICO. ARABICO.
ET PARTHICO. ADJABENICO. PONTIFIC. MAXIMO. TRIBUNIC.
POTEST XI. IMP XI. COS III. PROCOS. ET.
IMP. CAES. M. AURELIO. L. FIL. ANTONINO. AUG. PIO. FELICI.
TRIBUNIC. POTEST VI. COS. PROCOS. P. P.
OPTIMIS. FORTISSIMISQ. PRINCIPIBUS.
OB. REMPUBLICAM. RESTITUTAM. IMPERIUMQUE.
POPULI. ROMANI. PROPAGATUM.
INSIGNIBUS. VIRTUTIBUS. EORUM. DOMI. FORISQUE.
S. P. Q. R.

From the inscription we learn, that the arch was erected to Severus for the victories he gained over the Parthians, which where two; and for those gained over the Adjabeni, and the Arabians exploits, that he accomplished one after the other, after having defeated Pescennius and Albinus, who had disputed the empire with him.

The title of DIVUS, not being here given to Severus, it is manifest that the senate erected it to him while living, and not only to him, but to his sons also, Caracalla and Geta, whom he tenderly loved. It is believed, however, that the name of Geta, inscribed in the seventh line of the inscription, was effaced, by order of Caracalla, after he had caused him, through the jealousy of ambition, to be assassinated in the arms of their mother Julia. In the room of that name so dear to the Romans, we now read OPTIMIS FORTISSIMISQ. PRINCIBUS. The marble being here more hollow, the holes, confusedly mixed, of the metallick letters, confirm this idea.

What we first admire in this model, is the exquisite workmanship of the car and horses of gilt bronze; there is a strict adherence to the style of the antique, in the equestrian figures. The military exploits are divided into four principal compartments, and these are subdivided in divers lines in the intercolumns.

3. The mass or body of the arch, of three passages, and two tranversal ones.
4. On each front of the arch, four columns of the composite order, with Corinthian capitals.
5. The pedestals of the columns ornamented with sculpture, representing prisoners of war, and slaves led in triumph.
6. The four principal compartments to the right and left. In the first on the left-hand of the spectator: harangue of Septimus to the army. He is uncovered and attended by his ministers, who form a distinct group; the army is listening, divided into two bands. The relief of Nisibi, a city of Mesopotamia, defended by Valogesius, who on horseback is seen escaping at full speed. Lower, is the strong castle of Carra, taken by assault, and

No. 1 An elegant triumphal quadriga; Fame preceded by a winged Victory, and Rome personified, holding the palm and the laurel.

2 The attick with the inscription as above.

3 Mass or body of the arch as described.

4 Consoles or key stone of the arch, the Genius of Rome holding a spear and a crown of laurel.

5 The frize is elegantly sculptured with subjects analogous to the triumph. The bull prepared for sacrifice is represented six times. The figure of an old man with a beard is worthy of observation, as it probably represents the river Jordan, which as the principal river of Judaea, sufficiently indicates the subject of the triumph.

6 Winged Victories bearing a trophy, a palm and the laurel wreath.

7 Nothing can be more exquisite than the taste of the bass-reliefs expressing the triumphal pomp on the inner walls of the arch, though much degraded in the original, the inimitable beauty of them is perfectly delineated on the model. The correctness of Phidias and the elegance of Praxiteles, which are here so eminently conspicuous, make us regret that the name of so distinguished an artist is not known. Titus is prominent, armed and standing in the car, crowned by Victory; Rome guides the horses, a numerous train of lictors with the consular attributes, soldiers with spears, senators decorated with the laurel wreath, follow and preceed the car. We cannot too much admire the distribution of the figures, the natural ease of the movements, the precision of the outline, in a word the pure, grand stile.

8 On the other side the pomp is continued; the soldiers bear in triumph the spoils of Jerusalem, the candelabrum, the table of gold, the trumpets and other riches of the temple.

9 The vault of the arch is richly ornamented with squares and roses in the center of them, of various forms and in a fine stile; in the middle is a bass-relief representing the consecration of Titus, who is conveyed to heaven on an eagle.

10 In the triangles of the arch are Victories of an exquisite taste and sculpture.

---

Much might certainly be added towards illustrating these three arches, with respect to various rites and customs, civil, religious and military; but they are familiar subjects to those persons of taste, fashion ond learning to whom these precious models are dedicated; nor is it permitted us to exceed the limits of this short description: we therefore terminate by observing that they who conceived the idea of executing these noble and interesting models, are highly deserving of praise, and we cannot but envy him who may become the fortunate possessor of them.

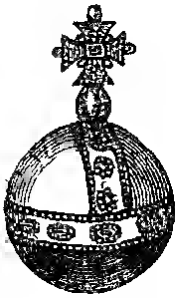
DIMENSIONS OF THE MODEL.

| | |
|---|---|
| Heighth, including the car | 26 Inches |
| Ditto to the top of the attic | 20¼ ditto |
| Breadth | 18½ ditto |
| Thickness | 7¼ ditto |

FINIS.

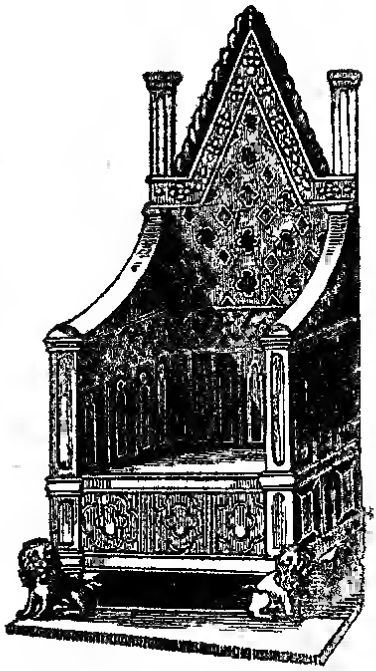
# THE CORONATION REGALIA OF THE KING OF GREAT BRITAIN.

ORB, MOUND, OR GLOBE.



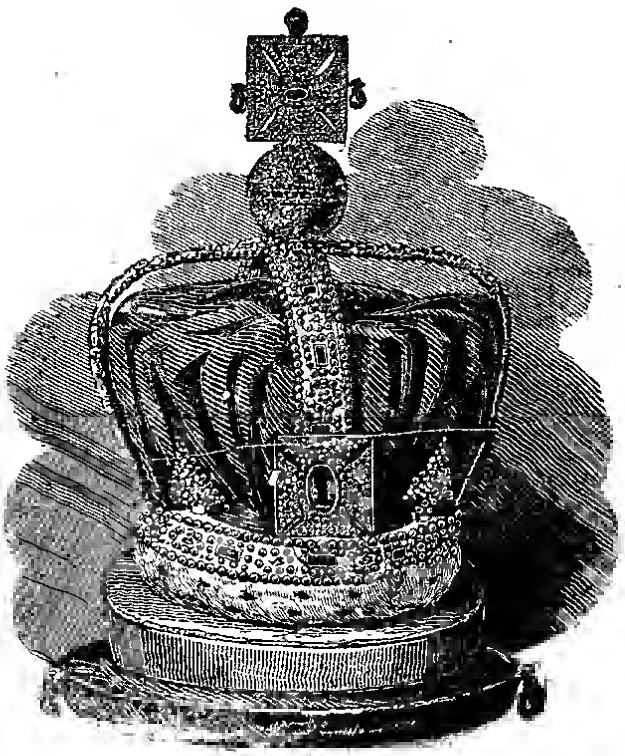
CORONATION RING.

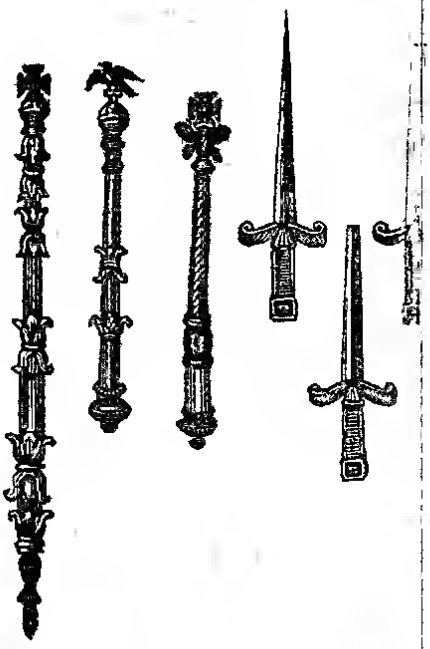
KING EDWARD'S CHAIR.



CROWN OF STATE.

NEW IMPERIAL CROWN.

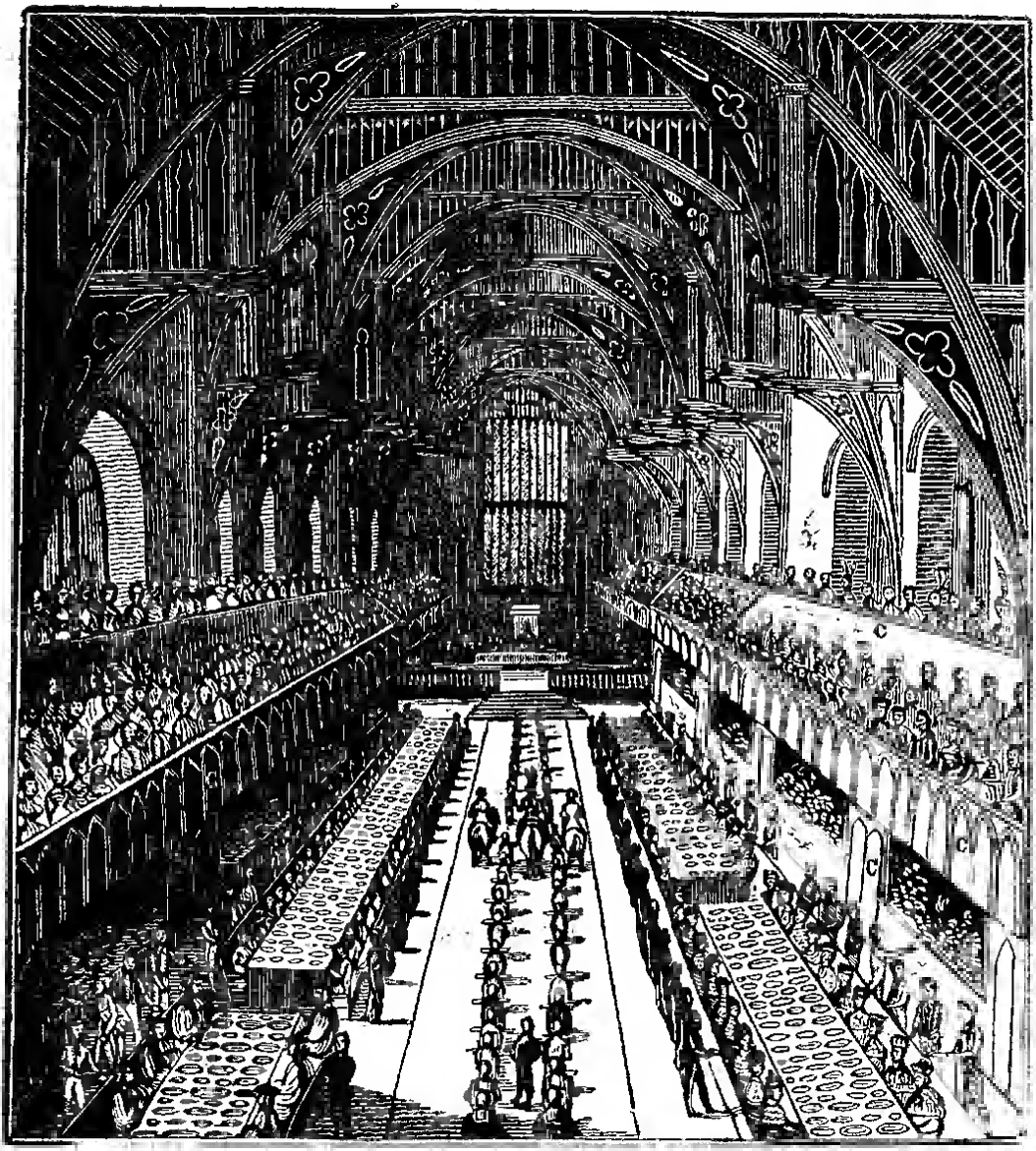




1 2 3 4 5

1 St. Edward's Staff. 2 The King's Sceptre with the
3 The King's Sceptre with the Cross.
4 The Third Sword, or Sword of Justice to th
Temporality.
5 Curtana, or the Pointless Sword.
6 The Second Sword, or Sword of Justice to th
Spirituality.

Interior of Westminster Hall as it appeared during the Grand Banquet.



The galleries on the right of the throne, within the line of the steps, were occupied by the Princesses and female members of the Royal Family. The box immediately over it by the Ladies of the great Officers of State. On the left of the King sat the Foreign Ministers and their Ladies. The box over them was filled with their various suites. The first table on the right was allotted to the Bishops and Judges. The second occupied by the Barons, Knights, and Privy Councillors. The first table on the left was occupied by the Dukes, Earls, and Viscounts, according to seniority; and the second by the Barons, the Lord Mayor of London, the Mayor of Oxford, and the Knights Grand Crosses. The recesses under the galleries were filled with the necessary articles for the tables.

THE GREAT SEAL OF ENGLAND.

George

Approved

# By Authority.

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# THE CEREMONIAL

OF THE

# CORONATION

Of His Most Gracious Majesty

# GEORGE THE FOURTH,

On Thursday, the 19th day of July, 1821.

*THE CHURCH SERVICE AND PROCESSIONS.*

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Displaying Views of the Interiors of the Abbey and Westminster Hall during the Solemnity of the Inauguration and Crowning, the Grand Banquet and Entrance of the Champion, the whole of the Regalia of England, the Great Seal of England, with Tables of Reference, and every interesting Circumstance worthy of Historical Record.

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# THE CORONATION.

## INTRODUCTORY REMARKS.

During Tuesday and Wednesday night, in order that no unnecessary interruption might be experienced in the public thoroughfares during the day time, the workmen under the direction of the Board of Works were busily engaged in raising barriers at different points that commanded the streets and passes leading to Westminster Hall and Abbey. From Charing-cross, a stout barrier was placed (about 15 feet from the pavement) to Parliament-street, so that the fullest possible room, about twenty feet in width, should be secured for persons having tickets of admission to the Hall, the Abbey, or the Coronation Galleries. And a still stronger barrier was raised along the centre of Parliament-street, one side only being appropriated to carriages going towards the scene of universal attraction. Across Bridge-street, as well as in King-street, and the neighbouring thoroughfares, all the carriage entrances were wholly blockaded; thus securing the most commodious means to persons proceeding on foot to the different places for which they possessed admission tickets. At all these points were stationed constables, supported by parties of military; and at the several passes were placed experienced individuals who had been instructed in their various duties during several days by Mr. Jackson and others, in the long chambers of the House of Lords, &c. They examined the tickets and the pretensions of the several persons applying to pass on to the Abbey, Hall, houses, or galleries.—Still more effectually to qualify them for this duty, they were previously made acquainted with the mode in which the various tickets of the Lord Great Chamberlain (Lord Gwydyr) for the Hall, and the Earl Marshal of England (Lord Howard, of Effingham, Acting Deputy), were prepared, signed, and superscribed.—They were also provided with good general means of judging of the authenticity of cards for the different galleries; and even to be guarded against imposture, there was further authority to keep all the several parties in motion, till they arrived at their respective destinations. Thus, every arrangement was made to accomplish the great advantage of clear roads and facilities of approach; and the regulations adopted at those points, passes, and barriers already noticed, were provided at the other stations.

All the arrangements were finally made on Wednesday night. The High Bailiff of Westminster (A. Morris, Esq.), the High Constable (Mr. Lee), and the several Magistrates of the different Police Offices, Sir Robert Baker, Mr. Birnie, Mr. Mainwaring, Mr. Raynsford, Mr. Markland, &c. under the advice, and with the approbation of Lord Sidmouth, agreed upon at the office of the Home Secretary of State, adopted a plan of general and particular operations. Each Magistrate had his different station allotted to him, with a specified number of the police officers to attend his commands, and enforce his instructions.

Besides the precautions taken in the several streets, and at the various thoroughfares, as already described, arrangements of a similar character were adopted at the several approaches from the river Thames. In the course of the night, the stairs, landing places, roads from wharfs, &c., along the Westminster side of the banks of the Thames, were closed, with parties to command them, from the Bungerford to the Horseferry Stairs. Some exceptions were made regarding the Stairs at Whitehall, by Lord Liverpool's house, and a temporary landing place formed in the course of Wednesday, at the lower end of the Speaker's garden, for the accommodation of the Treasury and Ordnance Barges, conveying certain Great Officers of State, some parties of Peeresses, &c., as well as the barges of the Lord Mayor, Aldermen, Sheriffs, and twelve Citizens of London, accompanied as they were (by the special favour of the corporation of London) by the Mayor of Oxford, its Recorder, two Aldermen, two Assistants, &c. And at this entrance proper precautions were taken by stationing a civil force in the Speaker's gardens; while in the river, such regulations were strengthened by the parties on board the Thames police-boat, and a gun-brig moored off this point in the course of Wednesday.

## THE PLATFORM.

The temporary boarding placed up on each side of the Platform, some weeks ago, to prevent damage, by indiscriminate visitors travelling over it day and night, was completely removed in the early part of the morning. On the removal of such boarding, the Platform presented a lively and finished appearance. The railing on each side of it was covered with purple cloth, and the flooring covered to the extent of sixteen feet, leaving about a yard on each side uncovered, with the same sort of blue cloth.

The awnings were drawn, but at short distances red lines were placed, by the pulling of which command was had of them, to close or spread them as circumstances might require. To each line and pulley was allotted one man, with a particular dress, so that the most rapid change of the awnings could be effected, should the weather require any change in their position, while the addition of a staff enabled such man likewise to act as a constable. There were also placed, on each side of the Platform, along the whole range of it, men provided with pincers, hammers, &c., to repair any damage that might happen to the Platform, or whatever was calculated to impede the progress of the Procession, and its attendant ceremonies. These men were also supplied with a like livery, with staves of office; and they were sworn as constables.

The flooring of the Platform was raised several feet (in some instances as much as four and five feet) from the roads; and the side Platform was nearly two feet below the surface of the main Platform. Thus the view of what excited the greatest curiosity, was not intercepted by the means so judiciously arranged to preserve that regularity and order which so essentially contribute to the effect of all ceremonies.

## CORONATION GALLERIES.

The immense range of galleries in the fronts of houses in New Palace-yard, along the Exchequer Offices and Chambers, over the Champion's Stables, in Parliament-street and square, in George-street, in St. Margaret's Church-yard, in the large spaces, or gardens and squares, between the Parliament House and Sessions House, it would be impossible to particularise. The magnitude of these accommodations, their uniformity and convenience, have excited the wonder of the inhabitants of this great metropolis, and of thousands from all parts of the country, who have repaired to town solely with the view of witnessing the preparations. All these galleries underwent the strictest investigation by surveyors appointed for the purpose; so that all possible precautions to prevent accidents were adopted.

## WESTMINSTER HALL.

The preparations within the Hall have on former occasions been fully described, and a tolerably correct notion may be formed by many of the main outlines of the arrangements there, to give effect to the ceremonies preceding, and the banquet following, his Majesty's Coronation. The *coup d'œil* was of the most pleasing and imposing character; the galleries along each side of the Hall, the tower and turrets over the grand entrance, and the Royal platform and table were finished in the highest order. The new windows in the roof, and the recently-completed lantern upwards of forty feet high on the centre of the ridge of the roof, with glazed windows all round, greatly improved the effect.

From each side of the Angles formed by the ends of the hammer-beams in the roof is suspended by a gilt chain a large splendid cut-glass lustre, with broad ornamented gilt irons and frames, containing three circles of wax-candles, being between forty and fifty in each lustre.

The first and second galleries had the mattings and scarlet coverings completed only on Wednesday. The royal box on the right, and the foreigners' box on the left side of the royal table are entirely lined with scarlet cloth, festooned in front, and ornamented with gold fringe.

The throne seat and the royal table attracted general admiration. With the exception of the large fluted columns, the royal seat and canopy are in the style of the throne in

the House of Lords. The back is crimson velvet, with the royal arms embroidered on it, and the limits are decorated with gold and ornaments. The canopy is square, with a raised and variegated gold cornice round. The centre displayed a splendid crown, underneath which are G. R. IV. Underneath the cornice is a crimson velvet vallance, separated into divisions, the lower portion of each division being rounded with gold, while its centre is decorated with gold, embroidered, and raised ornaments illustrative of the military Orders, and of the emblems of the United Kingdom, the Rose, the Thistle, the Harp, &c. The chair is equally splendid: the arms and legs consist of rich carved work gilt, with crimson velvet back, also ornamented. The only objection in point of taste that can be made to this is, that the glitter does not harmonise with the sober grandeur of the Hall.

About nine o'clock on Wednesday night the King left Carlton Palace for the house of the Speaker of the House of Commons in Palace-yard, where his Majesty slept on Wednesday night. His Majesty's coach was escorted by a strong detachment of the Oxford Blues accoutred as cuirassiers. They made a most beautiful appearance. The carriage drove at a rapid rate across the Parade in St. James's Park, through Storey's-gate and Great George-street. His Majesty was recognised by the crowd on his passage, and saluted with every expression of loyalty and attachment. Prior to the departure of his Majesty from Carlton Palace the crowd between Storey's-gate and Westminster Hall had been cleared by the Scots Greys, so as to make a convenient passage for the carriage, and his Majesty did not set out until after an officer had arrived at the Palace gate to announce that all was ready. His Majesty was guarded through the night by the Lord Great Chamberlain and the Usher of the Black Rod. There were no preparations of importance. His Majesty's sofa bed was brought from Carlton House. On Thursday morning the Lord Great Chamberlain, at seven o'clock, carried to his Majesty his shirt and apparel, and with the Lord Chamberlain of the Household dressed his Majesty. His Majesty then breakfasted and afterwards proceeded to his chamber, near the south entrance into Westminster Hall.

We entered the Hall at twenty minutes past five o'clock, and a crowd of ladies admitted by Peers' orders, and Peeresses, were then struggling for admittance.

The first thing we observed on having entered the Hall, was the canopy which was to be borne over the King by the Barons of the Cinque Ports. The canopy was yellow;—of silk and gold embroidery, with short curtains of muslin spangled with gold. Eight bearers having fixed the poles by which the canopy was supported, which were of steel (apparently), with silver knobs, bore it up and down the Hall, to practise the mode of carrying it in procession. It was then deposited at the upper end of the side table of the Hall, to the left of the throne. The canopy was not very elegant in form, and did not seem very well calculated to add to the effect of the Procession. But even at this early hour the appearance of the Hall, studded with groupes of Gentlemen Pensioners, and various other attendants, in their fantastic and antique costumes, with the Officers of the Guards, and others, in military uniform, and, above all, the elegantly dressed women who began to fill the galleries, was altogether superb. At this time there were several hundreds of spectators in the Hall.

The sides of the upper end of the Hall, including the boxes for the Foreign Ministers and Royal Family, were hung with scarlet cloth, edged with gold.

The Throne was splendid with gold and crimson: the canopy over the Throne was of crimson and gold, with the Royal arms in embroidery. The large square table before the Throne, intended for the display of the Regalia, was of purple, having a rim of gold, and an interior square moulding of the same description, about two feet from the edge. The platform on which the Throne was placed, and the three steps immediately descending from it, were covered with brown carpeting; the two other descending flights of steps, and the double chairs, placed by the side of the tables for the Peers (with the names of their future occupiers), and the coverings of the railings in front of the seats, were of morone cloth. From the bottom of the steps, descending from the Throne to the north gate, the middle of the floor of the Hall was covered with blue cloth, in the same manner as the platform without. The rest of the floor and the seats were matted. The side tables were covered with green cloth; and as on each side, the galleries reached nearly to the top of the windows in the wall, only the upper arches of those windows, and the noble roof of the old fabric appeared, except at each end, the upper one especially, where the grave visages of the Saxon Kings, newly decorated, made their appearance. The light, which was only admitted from the roof windows, and from those in each end, though sober, was, on the whole, good. At the lower end the attendants of the Earl Marshal attracted some notice by their dark dresses, with white sashes stockings, shoes with large rosettes, and Queen Elizabeth ruffs, with gilt staves tipped with black. At a quarter after seven o'clock an attendant, habited in the dress of *Henri Quatre*, laid on the table, near the canopy, eight maces, to be borne in the course of the Procession.

Her Royal Highness the Duchess of Gloucester was the first of the Royal Family who arrived in the Hall; taking her seat in the royal box at a quarter before six. Her Royal Highness was splendidly attired in a rich dress of silver lama over French lilac; head-dress, a white satin hat, with an elegant plume of white feathers, turned up with a diamond button and loop in front, and appeared to be in excellent health and spirits.

Soon afterwards the Duchess of Clarence entered the Hall and took her seat next to her Royal Sister-in-law, the Duchess of Gloucester. About half past seven their Royal Highnesses the Duchess of Kent, the Princess Sophia of Gloucester, and the Princess Feodore (daughter of the Duchess of Kent) took their seats in the royal box. Their Royal Highnesses were attired in splendid dresses of white satin, richly embroidered in silver with rich bandeau, head-dresses, and large plumes of white feathers.

About half past six as the yeoman of the guard were entering the Hall at the great northern gates, tremendous shouts were heard from without, and we could perceive a great bustle among the guards round the entrance. Presently loud cries were heard of "Shut the gates! Shut the gates!" which was accordingly done. We were informed that this extraordinary scene was occasioned by the approach to the Hall of her Majesty's carriage, and that the foot guards were, immediately on notice being given of her arrival, formed in double line across the platform, with fixed bayonets, to prevent the entry of any part of her Majesty's retinue. After the lapse of a few minutes, the Lord Great Chamberlain (Lord Gwydyr) proceeded to the entrance of the Hall, and the gates were then immediately thrown open again. Soon afterwards the renewal of the shouts from without announced that her Majesty was retiring.

We are authorised to give the following statement as a precise account of her Majesty's reception:—

"Her Majesty set out from her house in South Audley-street, and proceeding through the Parks to Westminster Abbey, went to Dean's Yard, where her Majesty got out of her carriage, in expectation of being allowed to enter, but was refused at two doors of entrance; and her carriage having drawn off, her Majesty was obliged to wait in the passage till it was called back, when her Majesty proceeded towards Poets' Corner, and again got out of her carriage in Old Palace Yard, and sought admittance by two temporary doors, which, upon her Majesty's approach were shut, after which some of the people pointed out the opening to the platform. Upon ascending this, her Majesty was again obstructed by the Police Officers, till an officer, it is believed, of the Guards, politely allowed her Majesty to cross the platform, and her Majesty walked from thence to Old Palace Yard, and entered first the passage to Cotton Garden; after which her Majesty proceeded along the covered way to Poets' Corner, and when arrived at the door, was refused admittance without tickets, upon which Lord Hood produced one, and was informed it would only admit one person; upon which Lord Hood observed, he did not suppose the Queen required a ticket of admission; to which one of the persons appointed for the admission of the company observed, he did not know the Queen, and positively forbade her Majesty from entering; and one of the Poor Knights of Windsor came up and said there was no place for her Majesty.

"Finding every effort to gain admittance ineffectual, her Majesty returned to her carriage, and proceeded through Whitehall, Pall-mall, and St. James's-street, Piccadilly, to her house, attended by an immense concourse of the people, manifesting their respect to their Queen, and expressing their indignation at the unexampled treatment experienced by her Majesty. Although the different persons at the door of the Abbey were all instructed to say that they did not know her Majesty, it is to be observed that her Majesty came in the Royal state carriage, and that the Guards, wherever she passed, presented arms.

"Queen's House, July 19, 1821."

The herb-women entered the Hall from the south end before eight o'clock. Miss Fellowes, the principal herb-woman, was led in by Mr. Fellowes; and the six young Ladies, her assistants, followed two and two. They were afterwards seated at the north entrance of the Hall. They were elegantly dressed in white tastefully decorated with flowers. Miss Fellowes wore, in addition to the same dress, a scarlet mantle. At eight o'clock three large baskets were brought into the Hall, filled with flowers, for them to bear. Of a very different description from these were some persons who were observed in various parts of the Hall. These were well-known prize-fighters, who were stationed from an idea of the necessity of keeping peace among the Honourable and Noble throng. We observed Cribb, Randall, Richmond, and we understood many others were present.

The canopy was removed at eight o'clock from the side table where it had been placed, and was brought into the middle of the Hall. The Barons of the Cinque Ports were then marshalled, two to each pole; they then bore the canopy down the Hall by way of practice, according to a word of command.—Some laughter was at first excited by the irregular manner in which the bearers moved. Their dresses were, however, extremely splendid—large cloaks of garter-blue satin, with slashed arms of scarlet, and stockings of deni red.

Many Peers had been occasionally in the Hall at a very early hour in the morning, and before eight o'clock they had all arrived at the buildings near the House of Lords, and took their coronets and robes. The Archbishops and Bishops assembled about the same time, and vested themselves in their rochets, in the House of Lords and chambers adjacent. The Judges, and others of the long robe, together with the Gentlemen of the Privy Chamber, Esquires of the Body, Serjeants at Law, Masters in Chancery, Aldermen of London, Chaplains having dignities, and six Clerks in Chancery, being all in their proper habits, assembled at the places, of which notice has been given, where the Officers of Arms arranged them according to their respective classes, four in a rank, placing the youngest on the left, and then conducted them into the Hall.

The King's Serjeants were in red gowns. The Masters in Chancery (nine of whom attended) were in the dress in which they attend the House of Lords.

## LONDON AND OXFORD.

The persons representing these two Cities approached the temporary landing-place in the Speaker's-garden, in the city barges, early in the morning. Besides the Lord Mayor, Sheriffs and Aldermen of London, there were twelve citizens, selected from the Masters of the twelve leading Companies, with one alteration on account of a death since the first approval of the Court of Claims. The twelve citizens of London were:—

Stephen D. Totton, Esq.
Thomas Day Frampton, Esq.
John Butts, Esq.
Richard Ryland, Esq. (vice W. Sharp, deceased.)
John Griffin, Esq.
Thomas Moore, Esq.
Robert Henry Sparkes, Esq.
W. Seward Hall, Esq.
James Randall, Esq.
Sir Charles Price, Bart.
John Farley, Esq.—D. Whalley, Esq.

They were attended by the City Officers, the Recorder, the Town Clerk, &c.

The Mayor and Burgesses of Oxford, who claimed, under charter, to assist the Citizens of London in the Butlership, were

Herbert Parsons, Esq. Mayor.
William Elias Taunton, Esq. Recorder.
Richard Cox, Esq. Alderman.
Thomas Fox Bricknell, Esq. Alderman.
William Fulker, Esq. Assistant.
James Adams, Esq. Assistant.
Robert Juggins, Esq. Bailiff.
Charles Forster, Esq. Bailiff.
Sir William Elias Taunton, Knight, Town Clerk.

They were permitted as matter of favour—not of right, to proceed to the Hall in the City's barges.

The Barons of the Cinque Ports took a second turn in the Hall, which, as it began with more formality, was attended with more laughter than the first. About this time also the four swords were brought in, and deposited on the end of the left hand table, with the Spurs, and a Cushion for the Crown. The Knights of the Bath now began to assemble, and with the others who were to take part in the procession, were ranged at the end of the Hall. The dresses of the Knights of the Bath were extremely splendid, but somewhat gaudy. The Knights had all close dresses of white satin, puckered in a variety of ways. The Grand Crosses wore flowing robes of pinkish red satin, lined with white; the Commanders small mantles. The Judges and Privy Councillors, not being Peers, next entered; the latter in splendid dresses of blue velvet and gold.

Among them we observed the Earl of Yarmouth, Lord Binning, Mr. Canning, Mr. Bathurst, Mr. Huskisson, Sir G. Hill, Mr. Robinson, Mr. Beckett, Lord G. Beresford, and Mr. Wallace.

The Barons then entered, Lords Stowell and Maryborough (late Sir W. Scott and W. W. Pole), being among the first. There were but 49 (if we rightly counted them) present. Next came the Bishops—15 attended; the Viscounts, 19 in number. The Earls were more numerous—we should think 70 or 80; but the Hall now became so crowded that there was a difficulty in counting them accurately. The Marquises and Dukes, and lastly the great Officers of State, Archbishops, and members of the Royal Family, entered. Prince Leopold of Saxe Cohourg was in the full robes of the order of the Garter. The Princes of the Blood and some of the Dukes placed themselves on the right of the platform about the Throne. The Marquises and some of the Earls on the left side, formed a line with those who had descended to the floor of the Hall. The show of ermine and velvet on the descent of the platform, was of the most magnificent description.

A herald then went through the line of Peers, marshalling each according to the order of their creation—the junior first. They were a second time called over, and ranged in a double file on each side of the middle space of the Hall by Mr. Mash.

Before the King entered the Peers were all ranged on each side of the Hall, none being left on the platform but the Great Officers of State and the Royal Family.

Precisely at ten o'clock the King entered the Hall from the door behind the Throne, habited in robes of enormous size and richness, wearing a black hat with a monstrous plume of ostrich feathers, out of the midst of which rose a black heron's plume. His Majesty seemed very much oppressed with the weight of his robes, which seemed to be immense. The train was of enormous length and breadth. It was of crimson velvet adorned with large golden stars, and a broad golden border. His Majesty frequently wiped his face while he remained seated. He went through the ceremonies, which we shall describe, with much spirit and apparent good humour. In descending the steps of the platform his Majesty seemed very feeble, and requested the aid and support of an officer who was near him. Instead of standing under the canopy, his Majesty, perhaps afraid of the awkwardness of the Barons, preceded it. The canopy was therefore always borne after him. When his Majesty had got a little way down the Hall, he turned to his train bearers, and requested them to bear his train farther from him, apparently with a view to relieve himself from the weight. As he went down the Hall, he conversed with much apparent cheerfulness with the Bishop of Lincoln, who was on his right hand.

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| In the House of Lords | Their R. H. the Dukes of the Blood Royal, in their robes of estate, having their coronets, and the Field Marshals their batons, in their hands.<br>The Peers in their robes of estate, having their coronets in their hands.<br>His R. H. Prince Leopold, in the full habit of the Order of the Garter, having his cap and feathers in his hand.<br>The Archbishops and Bishops, vested in their rochets, having their square caps in their hands. |
| In his place near the Bar | The Gentleman Usher of the Black Rod. |

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|---|---|
| In the space below the Bar of the House of Lords | The Trainbearers of the Princes of the Blood Royal.<br>The Attendants on the Lord High Steward, on the Lord Chancellor, the Lord High Constable, and on the Lord Chamberlain of the Household.<br>The Gentlemen Ushers of the White and Green Rods, all in their proper habits. |
| In the Painted Chamber, and adjacent rooms, near the House of Lords | The Lord Chief Justice of the King's Bench.<br>The Master of the Rolls.<br>The Vice-Chancellor.<br>The Lord Chief Justice of the Common Pleas.<br>The Lord Chief Baron.<br>The Barons of the Exchequer, and Justices of both Benches.<br>The Gentlemen of the Privy Chamber.<br>The Attorney and Solicitor General.<br>Sergeants at Law.<br>Masters in Chancery.<br>The Lord Mayor, Aldermen, Recorder, and Sheriffs of London.<br>King's Chaplains, having dignities.<br>Six Clerks in Chancery. |
| In the Chamber formerly the House of Lords. | The Knights Grand Crosses of the Order of the Bath, in the full habit of the Order, wearing their collars; their caps and feathers in their hands.<br>The Knights Commanders of the said Order, in their full habits; their caps and feathers in their hand.<br>The Officers of the said Order, in their mantles, chains, and badges. |
| In the Chamber formerly called the Prince's Chamber or Robing Room, near the former House of Lords | The Treasurer and Comptroller of the Household.<br>The Vice-Chamberlain.<br>The Marquis of Londonderry, in the full habit of the Garter, having his cap and feathers in his hand.<br>The Register of the said Order, in his mantle, with his book.<br>Privy Councillors, not being Peers or Knights Grand Crosses of the Bath.<br>Clerks of the Council in Ordinary. |
| In his Majesty's Robing Chamber, near the south entrance into Westminster Hall | The Train-bearers of his Majesty.<br>Master of the Robes.<br>Groom of the Robes. |
| In the room of Chairman of Committees, adjoining the House of Lords | Lords and Grooms of the Bedchamber.<br>Keeper of the Privy Purse.<br>Equerries and Pages of Honour.<br>Gentlemen Ushers and Aides-de-Camp. |
| In the Witness-room, adjoining the House of Lords | Physicians, Surgeons, and Apothecaries. |
| In the House of Commons and the Lobbies | Officers of the Band of Gentlemen Pensioners, with their Corps, and the Serjeants at Arms.<br>The Officers of the Yeomen of the Guard, with their Corps. |
| In the Lobby between the House of Lords and the Painted Chamber. | The Kings, Heralds, and Pursuivants of Arms. |
| In Westminster Hall, at the lower end, near the great north door | Sixteen Barons of the Cinque Ports. |
| In Westminster Hall, near the north door | The Knight Marshal and his two Officers. |
| In Westminster Hall, at the lower end | His Majesty's Band. |
| Without the north door of Westminster Hall. | All who are to precede the Knight Marshal in the procession. |

His Majesty was, during these preliminary arrangements, in his chamber, near the south entrance into Westminster Hall.

The Peers were then called over in the House of Lords by Deputy Garter; and proceeded to the Hall, where the other Persons appointed to walk in the Procession had been previously marshalled on the right and left by the Officers of Arms; leaving an open passage in the middle, so that the Procession with the regalia might pass uninterruptedly up the Hall.

His Majesty, preceded by the great Officers of State, went into the Hall, and took his seat in the chair of state at the table, when a gun was fired. The Deputy Lord Great Chamberlain, the Lord High Constable, and the Deputy Earl Marshal, ascended the steps, and placed themselves at the outer side of the table.

The Lord High Steward, the Great Officers, Deputy Garter, and Black Rod, arranged themselves near the chair of state; the royal Trainbearers on each side of the throne.

The Lord Chamberlain, assisted by Officers of the Jewel-office, then brought the sword of state to the Lord High Constable, who delivered it to the Deputy Lord Great Chamberlain, by whom it was laid upon the table; then Curtana, or the sword of mercy, with the two swords of justice, being in like manner presented, were drawn from their scabbards by the Deputy Lord Great Chamberlain, and laid on the table before his Majesty; after which the gold spurs were delivered, and also placed on the table. Immediately after, a Procession, consisting of the Dean and Prebendaries of Westminster, in their surplices and rich copes, proceeded up the Hall, from the lower end thereof, in manner following:

## PROCESSION WITH, AND DELIVERY OF THE REGALIA.

Serjeant of the Vestry, in a scarlet mantle.
Children of the King's Chapel, in scarlet mantles, four abreast.
Children of the Choir of Westminster, in surplices, four abreast.
Gentlemen of the King's Chapel, in scarlet mantles, four abreast.
Choir of Westminster, in surplices, four abreast.
Sub-Dean of the Chapel Royal.
Two Pursuivants of Arms.
Two Heralds.
The two provincial Kings of Arms.
The Dean of Westminster, carrying St. Edward's Crown on a cushion of cloth of gold.
First Prebendary of Westminster, carrying the Orb.
Second Prebendary, carrying the Sceptre with the Dove.
Third Prebendary, carrying the Sceptre with the Cross.
Fourth Prebendary, carrying St. Edward's Staff.
Fifth Prebendary, carrying the Chalice and Patina.
Sixth Prebendary, carrying the Bible.

In this Procession they made their reverences, first at the lower end of the Hall, secondly about the middle, where both the Choirs opening to the right and left a passage, through which the Officers of Arms passing opened likewise on each side, the seniors placing themselves nearest towards the steps: then the Dean and Prebendaries having come to the front of the steps, made their third reverence. This being done, the Dean and Prebendaries being come to the foot of the steps, Deputy Garter preceding them (he having waited their coming there), ascended the steps, and approaching near the table before the King, made their last reverence. The Dean then presented the Crown to the Lord High Constable, who delivered it to the Deputy Lord Great Chamberlain, and was by him placed on the table before the King. The rest of the Regalia was severally deli-

vered by each Prebendary, on his knee, to the Dean, by him to the Lord High Constable, by him to the Deputy Lord Great Chamberlain, and by him laid on the table. The Regalia being thus delivered, the Prebendaries and Dean returned to the middle of the Hall. His Majesty having commanded Deputy Garter to summon the Noblemen and Bishops who were to bear the Regalia, the Deputy Lord Great Chamberlain, then taking up the several Swords, Sceptres, the Orb, and Crown, placed them in the hands of those by whom they were to be carried.

First, St. Edward's Staff, by the Marquis of Salisbury.

Second, the Spurs, by Lord Calthorpe, as deputy to the Baroness Grey de Ruthyn.

Third, the Sceptre with the Cross, by the Marquis Wellesley.

Fourth, the pointed Sword of Temporal Justice, by the Earl of Galloway.

Fifth, the pointed Sword of Spiritual Justice, by the Duke of Northumberland.

Sixth, Curtana, or Sword of Mercy, by the Duke of Newcastle.

Seventh, the Sword of State, by the Duke of Dorset.

Eighth, the Sceptre with the Dove, by the Duke of Rutland.

Ninth, the Orb, by the Duke of Devonshire.

Tenth, St. Edward's Crown, by the Marquis of Anglesey, as Lord High Steward.

Eleventh, the Patina, by the Bishop of Gloucester.

Twelfth, the Chalice, by the Bishop of Chester.

Thirteenth, the Bible, by the Bishop of Ely.

The two Bishops who are to support his Majesty were then summoned by Deputy Garter, and, ascending the steps, placed themselves on each side of the King.

## PROCESSION TO THE ABBEY.

The second gun was then fired and the Procession moved upon the blue cloth spread on the platform from the throne in Westminster-hall to the great steps in the Abbey Church; the following anthem, "O Lord, grant the King a long life," &c. being sung in parts, in succession with his Majesty's Band playing, the sounding of trumpets, and the beating of drums, until the arrival in the Abbey.

## ORDER OF THE PROCESSION.

The King's Herb-woman with her six Maids, strewing the way with herbs.

Messenger of the College of Arms, in a scarlet cloak, with the arms of the College embroidered on the left shoulder.

The Dean's Beadle of Westminster, with his staff.

The High Constable of Westminster, with his staff, in a scarlet cloak.

Two Household Fifes with banners of velvet fringed with gold, and five Household Drummers in royal livery, drum-covers of crimson velvet, laced and fringed with gold.

The Drum-Major, in a rich livery, and a crimson scarf fringed with gold.

Eight Trumpets in rich liveries: banners of crimson damask embroidered and fringed with gold, to the silver trumpets.

Kettle-Drums, drum-covers of crimson damask embroidered and fringed with gold.

Eight Trumpets in liveries, as before.

Serjeant Trumpeter with his mace.

The Knight Marshal, attended by his Officers.

The Six Clerks in Chancery.

The King's Chaplains having dignities.

The Sheriffs of London.

The Aldermen and Recorder of London.

Masters in Chancery.

The King's Serjeants at law.

The King's Ancient Serjeant.

The King's Solicitor Gen. — The King's Attorney Gen.

Gentlemen of the Privy Chamber.

Serj. of the Vestry of the Chapel Royal. — Serj.-Porter.

Children of the Choir of Westminster, in surplices.

Children of the Chapel Royal, in surplices, with scarlet mantles over them.

Choir of Westminster, in surplices.

Gentlemen of the Chapel Royal, in scarlet mantles.

Sub-Dean of the Chapel Royal, in a scarlet gown.

Prebendaries of Westminster, in surplices and rich copes.

The Dean of Westminster, in a surplice and rich cope.

Pursuivants of Scotland and Ireland, in their tabards.

His Majesty's Band.

Officers attendant on the Knights Commanders of the Bath, in their mantles, chains and badges.

Knights Grand Crosses of the Bath (not Peers), in the full habit of their order, caps in their hands.

A Pursuivant of Arms, in his tabard.

Barons of the Exchequer and Justices of both benches.

The Lord Chief Baron of the Exchequer. — The Lord Chief Justice of the Common Pleas.

The Vice Chancellor. — The Master of the Rolls.

The Lord Chief Justice of the King's Bench.

The Clerks of the Council in Ordinary.

Privy Councillors, not Peers.

Register of the Order of the Garter.

Knights of the Garter (not peers), in the full habit and collar of the order, caps in their hands.

His Majesty's Vice Chamberlain.

Comptroller of His Majesty's Household. — Treasurer of His Majesty's Household, bearing the crimson bag with the medals.

A Pursuivant of Arms in his tabard.

Heralds of Scotland and Ireland, in their tabards and collars of SS.

The Standard of Ireland, borne by Lord Beresford. — The Standard of Scotland, borne by the Earl of Lauderdale.

The Bishops of England and Ireland, in their rochets, with their caps in their hands.

Two Haralds, in their tabards and collars of SS.

Viscounts, in their robes of estate, their coronets in their hands.

Two Heralds, in their tabards and collars of SS.

The Standard of England, borne by Lord Hill.

Earls, in their robes of estate, their coronets in their hand.

Two Heralds, in their tabards and collars of SS.

The Union Standard, borne by Earl Harcourt.

Marquises, in their robes of estate, their coronets in their hands.

The Lord Chamberlain of His Majesty's Household, in his robes of estate, his coronet in his hand, attended by an officer of the Jewel-Office in a scarlet mantle, with a crown embroidered on his left shoulder, bearing a cushion, on which are placed the ruby ring and the sword to be girt about the King.

The Lord Steward of his Majesty's Household, in his robes of estate, his coronet in his hand.

The Royal Standard, borne by the Earl of Harrington.

King of Arms of the Order of St. Michael and St. George, in his tabard, crown in his hand. — Gloucester King of Arms, in his tabard, crown in his hand. — Hanover King of Arms in his tabard, crown in his hand.

Dukes, in their robes of estate, their coronets in their hands.

Ulster King of Arms, in his tabard, crown in his hand. — Clarenceux King of Arms in his tabard, crown in his hand. — Norroy King of Arms, in his tabard, crown in his hand.

The Lord Privy Seal, in his robes of estate, coronet in his hand. — The Lord President of the Council, in his robes of estate, coronet in his hand.

Archbishops of Ireland.

The Archbishop of York, in his Rochet, Cap in his hand.

The Lord High Chancellor, in his robes of estate, with his coronet in his hand, bearing his purse, and attended by his Purseberer.

The Lord Archbishop of Canterbury, in his rochet, Cap in his hand.

Two Serjeants at Arms.

## THE REGALIA.

St. Edward's Staff borne by the Marquis of Salisbury. — The Gold Spurs, borne by the Lord Calthorpe. — The Sceptre with the Cross, borne by the Marquis Wellesley.

The third Sword, borne by the Earl of Galloway. — Curtana, borne by the Duke of Newcastle. — The second Sword borne by the Duke of Northumberland.

Two Serjeants at Arms.

Usher of the Green Rod. — Usher of the White Rod.

The Lord Mayor of London, in his gown, collar, and jewel, bearing the City mace.

The Lord Lyon of Scotland, in his tabard, carrying his crown and sceptre.

Garter Principal King of Arms, in his tabard, bearing his Crown and sceptre.

Gentleman Usher of the Black Rod, bearing his rod.

The Deputy Lord Great Chamberlain of England, in his robes of estate, his coronet and his white staff in his hand.

His Royal Highness the Prince Leopold, in the full habit of the Order of the Garter, carrying, in his right hand his baton as Field Marshal, and, in his left, his cap and feathers; his train borne by

His Royal Highness the Duke of Gloucester, in his robes of estate, carrying, in his right hand, his baton as Field Marshal, and in his left his coronet; his train borne by

His Royal Highness the Duke of Cambridge, in his robes of estate, carrying, in his right hand, his baton as Field Marshal, and his coronet in his left; and his train borne by

His Royal Highness the Duke of Sussex, in his robes of estate, with his coronet in his hand, and his train borne by

His Royal Highness the Duke of Clarence, in his robes of estate, with his coronet in his hand, and his train borne by

His Royal Highness the Duke of York, in his robes of estate, carrying, in his right hand, his baton as Field Marshal, and his coronet in his left, and his train borne by

The High Constable of Ireland, in his robes, coronet in his hand, with his staff.

The High Constable of Scotland, in his robes, coronet in his hand, with his staff.

Two Serjeants at Arms.

The Deputy Earl Marshal with his staff.

The Sword of State borne by the Duke of Dorset.

The Lord High Constable of England, in his robes, his coronet in his hand, with his staff; attended by a Page carrying his baton of Field Marshal.

Two Serjeants at Arms.

A Gentleman carrying the Staff of the Lord High Steward.

The Sceptre with the Dove, carried by the Duke of Rutland.

St. Edward's Crown, carried by the Lord High Steward in his robes.

The Orb, carried by the Duke of Devonshire.

A Gentleman carrying the Coronet of the Lord High Steward.

The Patina, borne by the Bishop of Gloucester.

The Bible, borne by the Bishop of Ely.

The Chalice, borne by the Bishop of Chester.

## THE KING.

Twenty Gentlemen Pensioners, with the Standard Bearer.

Supporter: Lord Bishop of Oxford, for the Lord Bishop of Bath and Wells.

In the Royal Robes, wearing a cap of estate, adorned with jewels, under a canopy of cloth of gold, borne by Sixteen Barons of the Cinque Ports.

His Majesty's Train borne by Eight Eldest Sons of Peers, assisted by the Master of the Robes, and followed by the Groom of the Robes.

Supporter: Lord Bishop of Lincoln, for the Lord Bishop of Durham.

Twenty Gentlemen Pensioners, with the Lieutenant.

Captain of the Yeomen of the Guard, in his robes of estate; coronet in his hand.

Gold Stick of the Life Guards in Waiting, in his robes; coronet in his hand.

Captain of the Band of Gentlemen Pensioners, in his robes of estate; coronet in his hand.

Lords of the Bedchamber.
The Keeper of His Majesty's Privy Purse.
Grooms of the King's Bedchamber.
Equerries and Pages of Honour.
Aides-de-Camp.
Gentlemen Ushers.
Physicians, Surgeons, Apothecaries.

Ensign of the Yeomen of the Guard

Lieutenant of the Yeomen of the Guard

His Majesty's Pages in full State Liveries.

His Majesty's Footmen in full State Liveries.

Exons of the Yeomen of the Guard.

Yeomen of the Guard.

Exons of the Yeomen of the Guard

Gentleman Harbinger of the Band of Gentlemen Pensioners.

Clerk of the Cheque to the Yeomen of the Guard.

Clerk of the Cheque to the Gentlemen Pensioners.

Yeomen of the Guard, to close the Procession.

On the arrival of the procession at the Abbey, the Herb-woman and her Maids and the Serjeant-Porter remained at the entrance within the great west door.

In the morning early, care was taken that the ampula was filled with oil, and the spoon laid ready upon the altar of the Abbey Church.

### The ENTRANCE into the CHURCH.

The King entered at the west door of the Church at o'clock, and was received with the undermentioned anthem, which was sung by the Choir of Westminster, who with the Dean and Prebendaries quitted the procession a little before, and went to the left side of the middle aisle, and remained there till his Majesty arrived, and then followed in the procession next to the Regalia.

### Anthem I.

Psalm cxxii. verses 1, 6, 6, 7. "I was glad when they said unto me, we will go into the House of the Lord. For there is the seat of judgment, even the seat of the House of David. O pray for the peace of Jerusalem; they shall prosper that love thee. Peace be within thy walls, and plenteousness within thy palaces."

Glory be to the Father and to the Son and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

During the above his Majesty passed through the body of the Church, and through the Choir up the stairs to the Theatre. He then passed his throne and made his humble adoration, and afterwards knelt at the faldstool set for him before his chair; at the same time his Majesty used some short private prayer. he then sat down (not on his throne, but in his chair before and below his throne) and reposed himself.

### THE RECOGNITION.

When the King was thus placed, the Archbishop turned to the east part of the theatre; then, together with the Lord Chancellor, Lord Great Chamberlain, Lord High Constable, and Earl Marshal (Garter King at Arms preceding them), went to the other three sides of the theatre, in the order, south, west, and north, and at each side addressed the people in a loud voice; the King at the same time stood up by his chair, turned and showed himself to the people at each of the four sides of the theatre, while the Archbishop spoke as follows:—

"Sirs,

"I here present unto you King George the Fourth, the undoubted King of this Realm; wherefore all you that come this day to do your homage, are ye willing to do the same?

This was answered by the loud and repeated acclamations of the persons present, expressive of their willingness and joy, at the same time they cried out—

"God save King George the Fourth."

Then the trumpets sounded.

### THE FIRST OBLATION.

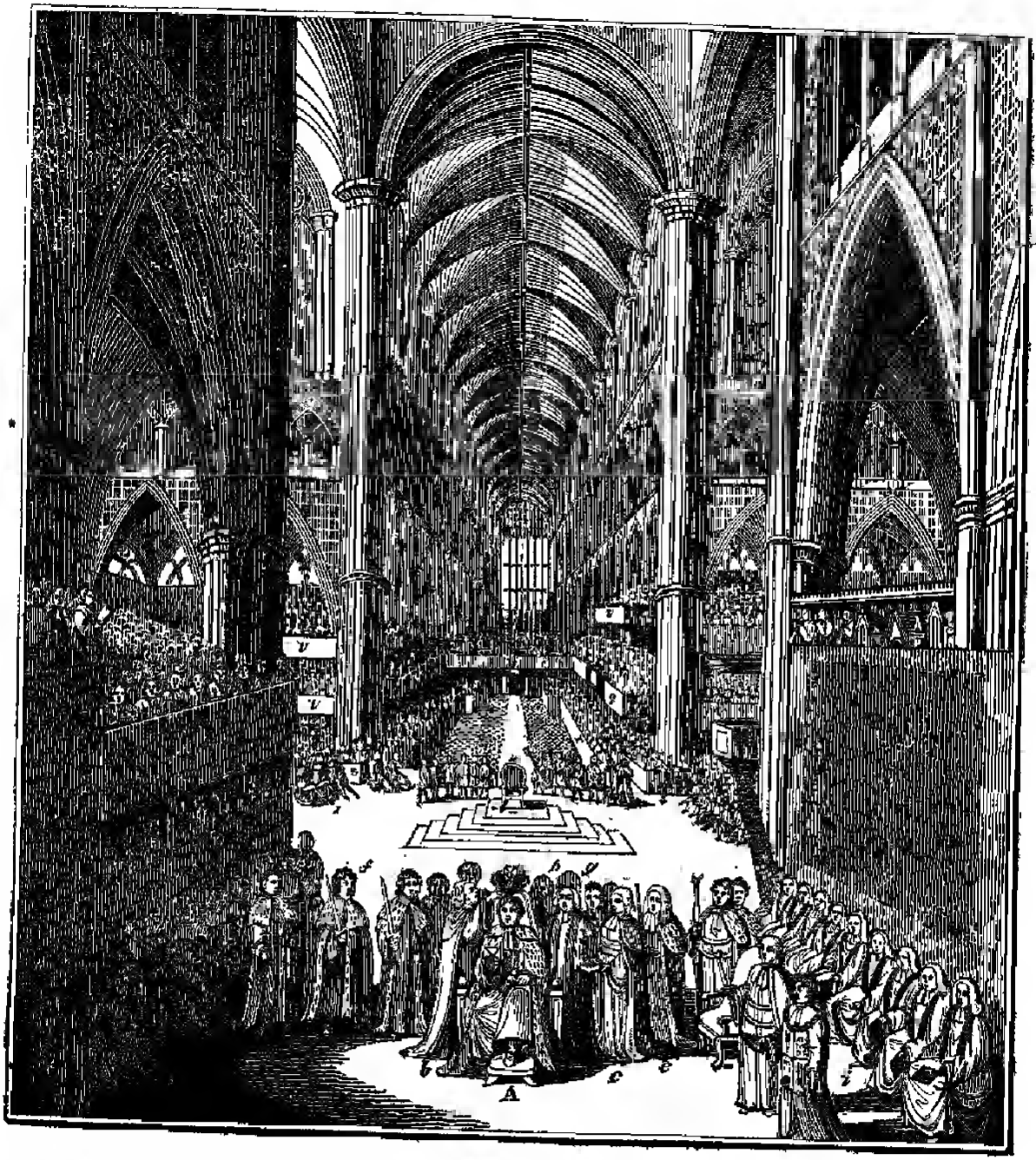
The Archbishop in the mean time went to the altar and put on his cope, and placed himself at the north side of the altar; as did also the Bishops who took part in the office.

The officers of the Wardrobe, &c. here spread carpets and cushions on the floor and steps of the altar.

And here, first the bible, paten, and cup were brought and placed upon the altar. The King then, supported by the two Bishops of Durham and Bath, and attended by the Dean of Westminster, the Lords carrying the regalia before him, went down to the altar and knelt upon the steps of it, and made his first oblation, uncovered.

Here the pall, or altar-cloth of gold, was delivered by the Master of the Great Wardrobe to the Lord Great Chamberlain, and by him, kneeling, it was presented to his Majesty. The Treasurer of the Household then delivered a wedge of gold of a pound weight to the Lord Great Chamberlain, which he, kneeling, delivered to his Majesty. The King then (uncovered) delivered them to the Archbishop.

Interior of Westminster Abbey, as it appeared at the solemnity of the Inauguration.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The Archbishop received them one after another (standing) from his Majesty, and laid the pall reverently upon the altar. The gold was received into the bason; and, with like reverence, was placed upon the altar.

Then the Archbishop said the following prayer, the King still kneeling:—

O God, who dwellest in the high and holy place, with them also who are of an humble spirit; mercifully look down upon this thy humble servant, GEORGE our King, here humbling himself before thee at thy footstool, and graciously receive these oblations which, in humble acknowledgment of thy sovereignty over all, and of thy great bounty to him in particular, he hath now offered up unto thee, through Jesus Christ, our only Mediator and Advocate. Amen.

When the King had thus offered and fulfilled his commandment, and had repeated—"Thou shalt not appear before the Lord thy God empty," he went to his chair set for him on the south side of the altar, and knelt at his faldstool, and the Litany commenced, which was read by two Bishops, vested in copes, and kneeling at a faldstool above the steps of the theatre, on the middle of the east side; the choir read the responses.

In the meantime the Lords who carried the Regalia, except those who bore the swords, approached the altar, and each presented what he carried to the Archbishop, who delivered them to the Dean of Westminster, who placed them on the altar. They then retired to the places and seats appointed for them.

The Bishops, and the people with them, then said the Lord's Prayer.

The Communion service was read, the people kneeling, made the responses to the ten commandments, which were delivered by the Archbishop.

Then the Archbishop, standing as before, said the following Collect for the King:—

Let us pray.

Almighty God, whose kingdom is everlasting and power infinite: Have mercy upon the whole Church, and so rule the heart of thy chosen servant George our King and Governor, that he (knowing whose minister he is) may above all things seek thy honour and glory; and that we and all his subjects (duly considering whose authority he hath) may faithfully serve, honour, and humbly obey him, in thee and for thee, according to thy blessed word and ordinance, through Jesus Christ our Lord, who with thee and the Holy Ghost, liveth and reigneth ever one God, world without end. Amen.

The following epistle was then read by one of the bishops:

1 Pet. ii. 13.

Submit yourselves to man for the Lord's sake: whether it be to the King, as supreme; or unto Governors as unto them that are sent by him for the punishment of evil-doers, and for the praise of them that do well. For so is the will of God, that with well doing, ye may put to silence the ignorance of foolish men: As free, and not using your liberty for a cloak of maliciousness, but as the servants of God. Honor all men. Love the brotherhood. Fear God. Honor the King.

The Gospel was then read by another bishop, the King and the people standing.

St. Matth. xxii. 15.

Then went the Pharisees, and took counsel how they might entangle him in his talk. And they sent out unto him their disciples, with the Herodians, saying, Master, we know that thou art true, and teachest the way of God in truth, neither carest thou for any man, for thou regardest not the person of men: Tell us therefore, What thinkest thou? Is it lawful to give tribute unto Cæsar, or not? But Jesus perceived their wickedness, and said, Why tempt ye me, ye hypocrites? Show me the tribute money. And they brought unto him a penny. And he saith unto him, Whose is this image and superscription? They say unto him, Cæsar's. Then saith he unto them, Render therefore unto Cæsar, the things which are Cæsar's; and unto God, the things that are God's. When they had heard these words, they marvelled, and left him and went their way.

Then the Archbishop read the Nicene Creed; the King and the People standing as before.

"I believe in one God the Father," &c. &c.

At the end of the Creed, the Archbishop of York preached the sermon in the pulpit placed against the pillar at the north-east corner of the Theatre. The King listened to the same sitting in his chair on the south side of the altar, over against the pulpit.

B

THE SERMON.

The Right Reverend the Archbishop of York ascended the pulpit, and delivered an appropriate sermon from the 23d chapter of the Second Book of Samuel, and the 3d and 4th verses.

"He that ruleth over men must be just, ruling in the fear of God. And he shall be as the light of the morning, when the sun riseth, even a morning without clouds, as the tender grass springeth out of the earth by clear shining after rain."

Such, observed his Grace, were the words of a pious Prince, whose opinions had been matured by experience. A steady adherence to the maxims there laid down could scarcely fail to preserve from error, and would at once inspire the subject with a reverence for the Sovereign, and impress the Sovereign with a sense of those obligations which bound him to render justice to the people. The duties of Kings were of a particular nature, and the subject was one of more than common importance upon a day like the present, which was to be marked by the solemnization of that contract by which the King bound himself to rule with justice and equity. The highest station, and the most exalted rank were not free from the infirmities of nature; and it therefore behoved the Sovereign not to forget that he was himself but the minister of a higher authority, and that it was his duty so to exert the power which resided in him, as to secure the love and attachment of his people. The history of all nations would show that the people were not ungrateful under the Administration of good Kings. It was true, that it was the disposition of human nature to imagine grievances where in reality none existed; but still there were many real grievances which a king had the power and ought to have the disposition to relieve. The text which he had just read naturally led to the consideration of what were the principles which constituted a good Government. In a moral point of view no distinction could be drawn between the duties due from one individual to another, and those due from a Monarch to his people. It ought not to be forgotten that natural equity demanded the same degree of observance with regard to the contract entered into with a whole people, as it did to those obligations into which individuals entered with regard to each other. There was no higher duty incumbent upon Kings than that of selecting proper persons to represent them in the different departments of State. Upon that step how much of the happiness of the people would depend! It was a proud reflection that no nation stood more high in the estimation of surrounding nations, or was more admired for its morality, its attention to religious duties, the justice of its measures, or the soundness of its general policy, than our own. He insisted that it was necessary to preserve and to encourage that feeling by a reciprocal attention on the parts both of the Monarch and of the people, to those duties which were due from each. If such an attention was not given, it would be in vain to expect national happiness; and however successful we might be in our dealings with foreign nations, still it ought not to be forgotten that the apparent prosperity of a nation ought not to be regarded as an evidence of the happiness of its people. But above all, it was necessary that

the King should seek to secure respect to himself and obedience to the laws by displaying in his own person an example of good conduct. It was the province of the Monarch to reflect that he was responsible not only for his own actions, but also for that evil which the direct influence of his own example might accomplish. Well, therefore, had it been said in the words of his text, "He that rules over men must be just, ruling in the fear of God." A good Government would secure to itself the observance of its own rights, and would also afford to the people the protection of its wisdom and power. His Grace, after some general remarks on the duties of kings, proceeded to observe that the House of Hanover had always been distinguished by its devotion to the interests of true religion. Our late venerable Sovereign had presented a striking example of Royal goodness by the attention which had always marked both his public and private conduct; and we were bound to hope (upon looking to the past) that the Sovereign who was now about to receive the imperial crown of his ancestors would be equally remarkable for the exemplary discharge of the duties of royalty. Nor ought it to be forgotten that the illustrious individual, to whom he had alluded, had not been unused to the functions of Government; and that he had given proofs of such capacity and disposition as enabled us to form good hopes of the future. At the time when he had first been called to the exercise of the supreme power, he had found the country involved in a war which threatened its existence—a war which had not been engaged in on our part for the purposes of aggrandisement, but for the defence and preservation of our rights. Under his superintendence that war had been concluded, and its conclusion had been marked by exertions unparalleled in the history of any nation. Under such auspices, therefore, it was right to anticipate all those blessings which could arise on one hand from the protection of a just and wise Monarch, and on the other from the affections of a loyal and happy people. "Let us then adore that Almighty Providence which has conferred upon us such a Sovereign; let us implore that blessings may be multiplied on his head, and that his reign may be prosperous and happy."

His Grace commenced the Sermon at a quarter past twelve, and ended it at about a quarter to one.

The King was uncovered during the offering and the service that followed; when the sermon commenced he put on his cap of crimson velvet turned up with ermine, and continued so to the end of it.

On his Majesty's right hand stood the Bishop of Durham, and beyond him, on the same side, the Lords that carried the swords. On his Majesty's left hand stood the Bishop of Bath and Wells, and the Lord Great Chamberlain.

On the north side of the altar (at the Archbishop in a purple velvet chair), the Bishops were placed on forms along the north side of the wall, betwixt the King and the pulpit. Near the Archbishop stood Garter, King at Arms. On the south side, east of the King's chair, nearer to the altar, stood the Dean of Westminster, the rest of the Bishops who took part in the Church Service, and the Prebendaries of Westminster.

## THE OATH.

When the sermon ended, the Archbishop went to the King, and standing before him, (his Majesty, on Thursday, the 27th April, 1820, in the presence of the two Houses of Parliament, made and signed the Declaration) administered the Coronation Oath, first asking the King—

Sir, is your Majesty willing to take the oath?

The King answered—I am willing.

The Archbishop then ministered these questions; and the King, having a Copy of the printed Form and Order of the Coronation Service in his hands, answered each question severally, as follows:

Arch. Will you solemnly promise and swear to govern the people of the United kingdom of Great Britain and Ireland, and the dominions thereto belonging, according to the Statutes in Parliament agreed on, and the respective laws and customs of the same?

King. I solemnly promise so to do.

Arch. Will you to your power cause law and justice, in mercy, to be executed in all your judgments?

King. I will.

Arch. Will you to the utmost of your power maintain the laws of God, the true profession of the Gospel, and the Protestant Reformed Religion established by law? And will you maintain and preserve inviolably the settlement of the United Church of England and Ireland, and the doctrine, worship, discipline, and government thereof, as by law established within England and Ireland, and the territories thereunto belonging? And will you preserve unto the Bishops and Clergy of England and Ireland, and to the United Church committed to their charge, all such rights and privileges, as by law do, or shall appertain to them, or any of them?

King. All this I promise to do.

Then the King arising out of his chair, supported as before, and assisted by the Lord Great Chamberlain, the sword of State being carried before him, went to the altar, and there being uncovered, made his solemn oath in the sight of all the people, to observe the premises; laying his right hand upon the Holy Gospel in the great Bible, which was before carried in the procession, and was now brought from the altar by the Archbishop, and tendered to him as he kneels upon the steps, saying these words:—

The things which I have here before promised, I will perform and keep.

So help me God.

Then the King kissed the book, and signed the oath.

## THE ANOINTING.

The King having thus taken his oath, returned again to the chair; and kneeling at his faldstool, the Archbishop began the hymn Veni, Creator Spiritus, and the Choir sang it out.

### Anthem II.

Come, Holy Ghost, our souls inspire,
And warm them with thy heavenly fire.
Thou who th' anointing spirit art,
To us thy sevenfold gifts impart.
Let thy blest unction from above
Be to us comfort, life, and love.
Enable with celestial light
The weakness of our mortal sight:
Anoint our hearts, and cheer our face,
With the abundance of thy grace.
Keep far our foes, give peace at home;
Where thou dost dwell, no ill can come.
Teach us to know the Father, Son,
And Spirit of both, to be but one,
That so through ages all along,
This may be our triumphant song,
In thee, O Lord, we make our boast,
In thee, O Lord, we make our boast,
Father, Son, and Holy Ghost.

Thus being ended, the Archbishop said this Prayer:

O Lord Holy Father, who by anointing with oil didst of old make and consecrate Kings, Priests, and Prophets, to teach and govern thy people Israel: Bless and sanctify thy chosen servant George, who by our office and ministry is now to be anointed with this oil, and consecrated King of this realm: Strengthen him, O Lord, with the Holy Ghost the comforter; Confirm and stablish him with thy free and princely spirit, the spirit of wisdom and government, the spirit of counsel and ghostly strength, the spirit of knowledge and true godliness, and fill him, O Lord, with the spirit of thy holy fear, now and for ever. Amen.

This Prayer being ended, the Choir sang:

### Anthem III.

Zadok the priest, and Nathan the prophet, anointed Solomon King; and all the people rejoiced, and said, God save the King, Long live the King, May the King live for ever, Amen. Hallelujah.

In the mean time the King rising from his devotions, went before the altar, supported and attended as before.

The King sat down in his chair placed in the midst of the area over against the altar, with the faldstool before it, wherein he was anointed. Four Knights of the Garter held over him a rich pall of silk, or cloth of gold; the Dean of Westminster took the ampulla and spoon from off the altar, poured some of the holy oil into the spoon, and with it the Archbishop anointed the King, in the form of a cross:

1. On the crown of the head, saying,
"Be thy head anointed with holy oil, as Kings, Priests, and Prophets were anointed."
2. On the breast, saying,
"Be thy breast anointed with holy oil."
3. On the palms of both the hands, saying,
"Be thy hands anointed with holy oil:
"And as Solomon was anointed King by Zadok the Priest, and Nathan the Prophet, so be you anointed, blessed, and consecrated King over this people, whom the Lord your God hath given you to rule and govern. In the name of the Father, and of the Son, and the Holy Ghost. Amen."

Then the Dean of Westminster laid the ampulla and spoon upon the altar, and the King kneeling down at the faldstool, and the Archbishop standing on the north side of the altar, said this prayer or blessing over him:—

"Our Lord Jesus Christ, the Son of God, who by his Father was anointed with the oil of gladness above his fellows, by his holy anointing pour down upon your head and heart the blessing of the Holy Ghost, and prosper the works of your hands; that by the assistance of his heavenly grace you may preserve the people committed to your charge in wealth, peace, and godliness; and after a long and glorious course of ruling this temporal kingdom wisely, justly, and religiously, you may at last be made partaker of an eternal kingdom, through the merits of Jesus Christ our Lord.—Amen.

This Prayer being ended, the King arose, and sat down again in his chair, and the Dean of Westminster wiped and dried all the places anointed, with fine linen, or fine bombast wool, delivered to him by the Lord Great Chamberlain.

The presenting of the spurs and sword, and the girding and oblation of the said sword.

Then the spurs were brought from the altar by the Dean of Westminster, and delivered to a nobleman thereto appointed by the King, who, kneeling down, presents them to his Majesty, who forthwith sent them back to the altar.

Then the lord who carried the sword of State, returned the said sword to the officers of the Jewel house, which was thereupon deposited in the traverse in King Edward's chapel, he received thence, in lieu thereof, another sword, in a scabbard of purple velvet, provided for the King to be girt withal, which he delivered to the Archbishop; and the Archbishop, laying it on the altar, said the following Prayer:

Hear our prayers, O Lord, we beseech thee, and so direct and support thy servant King George, who is now to be girt with this sword, that he may not bear it in vain; but may use it as the minister of God, for the terror and punishment of evil-doers, and for the protection and encouragement of those that do well, through Jesus Christ our Lord. Amen.

Then the Archbishop took the sword from off the altar, and (the Bishops assisting, and going along with him) delivered it into the King's right hand, and he holding it, the Archbishop said:

Receive this kingly sword, brought now from the altar of God, and delivered to you by the hands of us the Bishops and servants of God, though unworthy.

The King stood up, the sword was girt about him by the Lord Great Chamberlain, and then the King sitting down, the Archbishop said:

Remember him of whom the Royal Psalmist did prophesy, saying, "Gird thee with thy sword upon thy thigh, O thou most mighty, good luck have thou with thine honour, ride on prosperously, because of truth, meekness, and righteousness;" and be thou a follower of him. With this sword do justice, stop the growth of iniquity, protect the holy Church of God, help and defend Widows and Orphans, restore the things that are gone to decay, maintain the things that are restored, punish and reform what is amiss, and confirm what is in good order; that doing these things, you may be glorious in all virtue; and so represent our Lord Jesus Christ in this life, that you may reign for ever with him in the life which is to come. Amen.

Then the King, rising up, ungirded his sword, and, going to the altar, offered it there in the scabbard, and then returned and sat down in his chair: And the Chief Peer offered the price of it, namely, a hundred shillings, and having thus redeemed it, received it from off the altar by the Dean of Westminster, and drew it out of the scabbard, and carried it naked before his Majesty during the rest of the solemnity.

The Investing with the Armill and Royal Robe, and the Delivery of the Orb.

Then the King arising, the Dean of Westminster took the Armill from the Master of the Great Wardrobe, and put it about his Majesty's neck, and tied it in the bowings of his arms, above and below the elbows, with silk strings; the Archbishop standing before the King, and saying:—

Receive this Armill as a token of the divine mercy embracing you on every side.

Next the robe royal, or purple robe of state, of Cloth of Tissue, lined or furred with ermine, was by the Master of the Great Wardrobe delivered to the Dean of Westminster, and by him put upon the King, standing; the crimson robe which he wore before being first taken off by the Lord Great Chamberlain, the King having received it, sat down, and then the orb with the cross was brought from the altar by the Dean of Westminster, and delivered into the King's hand by the Archbishop, pronouncing this blessing and exhortation:—

Receive this imperial robe and orb, and the Lord your God endue you with knowledge and wisdom, with majesty and with power from on high; the Lord clothe you with the robe of righteousness, and with the garments of salvation. And when you see this orb set under the cross, remember that the whole world is subject to the power and empire of Christ our Redeemer. For He is the Prince of the kings of the earth; King of Kings, and Lord of Lords: so that no man can reign happily, who derieth not his authority from him, and directeth not all his actions according to his laws.

## THE INVESTITURE PER ANNULUM ET BACULUM.

Then the Master of the Jewel-house delivered the King's ring to the Archbishop, in which a table jewel was enclosed; the Archbishop put it on the fourth finger of his Majesty's right hand, and said:

Receive this ring, the ensign of kingly dignity, and of defence of the Catholic faith; and as you are this day solemnly invested in the government of this earthly kingdom, so may you be sealed with that spirit of promise, which is the earnest of an heavenly inheritance, and reign with him who is the blessed and only Potentate, to whom be glory for ever and ever. Amen.

The King delivered his Orb to the Dean of Westminster, to be by him laid upon the altar; and then the Dean of Westminster brought the Sceptre and Rod to the Archbishop: and the Lord of the Manor of Worksop (who claimed to hold an estate by the service of presenting to the King a right hand glove on the day of his Coronation, and supporting the King's right arm whilst he holds the Sceptre with the Cross) delivered to the King a pair of rich gloves, and in any procession happening afterwards, supported his Majesty's right arm, or held his sceptre by him.

The Gloves being put on, the Archbishop delivered the sceptre, with the cross, into the King's right hand, saying,

Receive the royal sceptre, the ensign of Kingly power and justice.

And then he delivered the rod, with the dove, into the King's left hand, and said,

Receive the rod of equity and mercy: and God, from whom all holy desires, all good counsels, and all just works do proceed, direct and assist you in the administration and exercise of all those powers he hath given you. Be so merciful, that you be not too remiss; so execute justice, that you forget not mercy. Punish the wicked, protect the oppressed; and the blessing of him who was ready to perish shall be upon you: thus in all things following His great and holy example, of whom the Prophet David said, "Thou lovest righteousness, and hatest iniquity," the sceptre of thy

kingdom is a right sceptre;" even Jesus Christ our Lord. Amen.

## THE PUTTING ON OF THE CROWN.

The Archbishop, standing before the Altar, took the crown into his hands, and laying it again before him upon the altar, said,

O God, who crownest thy faithful servants with mercy and loving kindness; look down upon this thy servant George our King, who now in lowly devotion boweth his head to thy Divine Majesty; and as thou dost this day set a crown of pure gold upon his head, so enrich his royal heart with thy heavenly grace; and crown him with all princely virtues, which may adorn the high station wherein thou hast placed him, through Jesus Christ our Lord, to whom be honour and glory, for ever and ever. Amen.

Then the King sat down in King Edward's chair, the Archbishop, assisted with other Bishops, came from the altar; the Dean of Westminster brought the crown, and the Archbishop taking it of him, reverently put it upon the King's head. At the sight whereof the people, with loud and repeated shouts, cried "God save the King," and the trumpets sounded, and by a signal given, the great guns at the Tower were shot off.

The noise ceasing, the Archbishop rose and said,

Be strong and of good courage: observe the commandments of God, and walk in his holy ways: fight the good fight of faith, and lay hold on eternal life, that in this world you may be crowned with success and honour, and when you have finished your course, you may receive a crown of righteousness, which God the righteous judge shall give you in that day. Amen.

Then the Choir sung this short Anthem.

### ANTHEM IV.

The King shall rejoice in thy strength, O Lord: exceeding glad shall he be of thy salvation. Thou hast prevented him with the blessings of goodness, and hast set a crown of pure gold upon his head. Hallelujah. Amen.

As soon as the King was crowned, the Peers, &c. put on their coronets and caps.

## THE PRESENTING OF THE HOLY BIBLE.

The Dean of Westminster took the Holy Bible, which was carried in the procession, from off the altar, and delivered it to the Archbishop, who with the rest of the Bishops going along with him, presented it to the King, first saying these words to him:

Our Gracious King; we present unto your Majesty this Book, the most valuable thing that this world affordeth. Here is wisdom; this is the royal law; these are the lively oracles of God. Blessed is he that readeth, and they that hear the words of this book; that keep, and do, the things contained in it. For these are the words of eternal life, able to make you wise and happy in this world, nay wise unto salvation, and so happy for evermore, through faith which is in Christ Jesus; to whom be glory for ever. Amen.

Then the King delivered back the Bible to the Archbishop, who gave it to the Dean of Westminster, to be reverently placed again upon the holy altar.

## THE BENEDICTION, AND TE DEUM.

And now the King having been thus anointed and crowned, and having received all the ensigns of royalty, the Archbishop solemnly blessed him, and all the Bishops standing about him, with the rest of the Peers, with a loud and hearty Amen.

The Lord bless and keep you: the Lord make the light of his countenance to shine for ever upon you, and be gracious unto you: the Lord protect you in all your ways, preserve you from every evil thing, and prosper you in every thing good. Amen.

The Lord give you a faithful senate, wise and upright counsellors and magistrates, a loyal nobility, and a dutiful gentry; a pious and learned and useful clergy; an honest, industrious, and obedient commonalty. Amen.

In your days may mercy and truth meet together, and righteousness and peace kiss each other; may wisdom and knowledge be the stability of your times, and the fear of the Lord your treasure. Amen.

The Lord make your days many, and your reign prosperous; your fleets and armies victorious: and may you be reverenced and beloved by all your subjects, and ever increase in favour with God and man. Amen.

The glorious Majesty of the Lord our God be upon you: may he bless you with all temporal and spiritual happiness in this world, and crown you with glory and immortality in the world to come. Amen.

The Lord give you a religious and victorious posterity to rule these kingdoms in all ages. Amen.

Then the Archbishop turned to the People, and said:

And the same Lord God Almighty grant, that the clergy and nobles assembled here for this great and solemn service, and together with them all the people of the land, fearing God, and honouring the King, may by the merciful superintendency of the Divine Providence, and the vigilant care of our gracious Sovereign, continually enjoy peace, plenty, and prosperity, through Jesus Christ our Lord, to whom, with the Eternal Father, and God the Holy Ghost, be glory in the church world without end. Amen.

The blessing being thus given, the King sat down in his chair, vouchsafed to kiss the Archbishop and Bishops assisting at his Coronation, they kneeling before him one after another.

Then the Choir began to sing the Te Deum, and the King went up to the Theatre on which the throne is placed, all the bishops, great officers, and other peers, attending him, and then he sat down and reposed himself in himself in his chair, below the throne.

### ANTHEM V.

*Te Deum.*

We praise thee, O God; we acknowledge thee to be the Lord.

All the earth doth worship thee: the Father everlasting.

To thee all angels cry aloud: the heavens, and all the powers therein.

To thee Cherubin and Seraphin: continually do cry,

Holy, holy, holy: Lord God of Sabaoth.

Heaven and earth are full of the majesty of thy glory.

The glorious company of the Apostles: praise thee.

The goodly fellowship of the Prophets: praise thee.

The noble army of Martyrs: praise thee.

The holy Church throughout all the world: doth acknowledge thee:

The Father: of an infinite Majesty;

Thine honourable, true: and only Son;

Also the Holy Ghost: the Comforter.

Thou art the King of glory: O Christ.

Thou art the everlasting Son: of the Father.

When thou tookest upon thee to deliver man: thou didst not abhor the virgin's womb.

When thou hadst overcome the sharpness of death: thou didst open the kingdom of heaven to all believers.

Thou sittest at the right hand of God: in the glory of the Father.

We believe that thou shalt come: to be our judge.

We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.

Make them to be numbered with thy saints: in glory everlasting.

O Lord save thy people: and bless thine heritage.

Govern them: and lift them up for ever.

Day by day we magnify thee.

And we worship thy name: ever world without end.

Vouchsafe, O Lord: to keep us this day without sin.

O Lord have mercy upon us: have mercy upon us.

O Lord let thy mercy lighten upon us: as our trust is in thee.

O Lord in thee have I trusted: let me never be confounded.

## THE INTHRONIZATION.

The *De Teum* being ended, the King was lifted up into his throne by the archbishop and bishops, and other peers of the kingdom. And being inthronized or placed therein, all the great officers, those that bore the swords, and the sceptres, and the rest of the nobles stood round about the steps of the throne, and the archbishop standing before the King, said

Stand firm, and hold fast, from henceforth the seat and and imperial dignity which is this day delivered unto you in the name, and by the authority of Almighty God, and by the hands of us the bishops and servants of God, though unworthy; and as you see us to approach nearer to God's altar, so vouchsafe the more graciously to continue to us your royal favour and protection. And the Lord God Almighty, whose ministers we are, and the stewards of his mysteries, establish your throne in righteousness, that it may stand fast for ever more, like as the sun before Him, and as the faithful witness in heaven. Amen.

## THE HOMAGE.

The exhortation being ended, all the Peers present did homage publicly and solemnly unto the King upon the theatre, and in the meantime the Treasurer of the Household threw among the people medals of gold and silver, as the King's princely largess or donative.

The Archbishop first knelt down before his Majesty's knees, and the rest of the Bishops knelt on either hand, and about him; and they did their homage together, for the shortening of the ceremony, the Archbishop saying:

I Charles Archbishop of Canterbury [and so every one of the rest, I N. Bishop of N. repeating the rest audibly after the Archbishop] will be faithful and true, and faith and truth will bear, unto you our Sovereign Lord, and your heirs Kings of the United Kingdom of Great Britain and Ireland. And I will do, and truly acknowledge the service of the lands which I claim to hold of you, as in right of the church.

So help me God.

Then the Archbishop kissed the King's left cheek, and so the rest of the Bishops present after him.

After which the other Peers of the realm did their homage in like manner, the Dukes first by themselves, and so the Marquisses, the Earls, the Viscounts, and the Barons, severally; the first of each order kneeling before his Majesty, and the rest with and about him, all putting off their coronets, and the first of each class beginning, and the last saying after him:

I N. Duke, or Earl, &c. of N. do become your liege man of life and limb, and of earthly worship, and faith and truth I will bear unto you, to live and die, against all manner of folks.

So help me God.

The Peers having done their homage, they stood all together round about the King; and each class or degree going by themselves, or (as it was at the coronation of King Charles the First and Second) every Peer one by one, in order, put off their coronets, singly ascended the throne again, and stretching forth their hands, touched the crown on his Majesty's head, as promising by that ceremony to be ever ready to support it with all their power, and then every one of them kissed the King's cheek.

While the Peers were thus doing their homage, and the medals thrown about, the King delivered his sceptre with the cross to the Lord of the Manor of Worksop, to hold; and the other sceptre, or rod, with the dove, to the Lord that carried it in the procession.

And the Bishops that supported the King in the procession also ease him, by supporting the crown, as there was occasion.

### THE FINAL ANTHEM.

While the medals were scattered, and the homage of the Lords performed, the choir sung this anthem, with instrumental music of all sorts, as a solemn conclusion of the King's Coronation.

### ANTHEM VI.

Blessed be thou, Lord God of Israel, our Father, for ever and ever. Thine, O Lord, is the greatness and the power, and the victory, and the majesty; for all that is in the heaven and the earth are thine. Thine is the kingdom, O Lord; and thou art exalted as head over all. Both riches and honour come of thee, and thou reignest over all; and in thine hand is power and might; and in thine hand it is to make great, and to give strength unto all. Now, therefore, our God, we thank thee, and praise thy glorious name.

At the end of this anthem the drums beat, and the trumpets sounded, and all the people shouted, crying out,

God save King George the Fourth.

Long live King George.

May the King live for ever

The solemnity of the King's Coronation being thus ended, the Archbishop left the King in his throne, and went down to the altar.

## THE COMMUNION.

Then the Offertory began, the Archbishop reading these sentences:—

"Let your light so shine before men that they may see your good works, and glorify your Father which is in Heaven.

"Charge them who are rich in this world, that they be ready to give, and glad to distribute; laying up in store for themselves a good foundation against the time to come, that they may attain eternal life."

The King descended from his throne, supported and attended as before; and went to the steps of the altar, and knelt down there.

And first the King offered bread and wine for the Communion, which was brought out of King Edward's Chapel, and delivered into his hands, the bread upon the paten by the Bishop that read the Epistle, and the wine in the chalice by the Bishop that read the Gospel, were by the Archbishop received from the King, and reverently placed upon the altar, and decently covered with a fair linen cloth, the Archbishop first saying this prayer:—

"Bless, O Lord, we beseech thee, these thy gifts, and sanctify them unto this holy use, that by them we may be made partakers of the body and blood of thine only begotten Son Jesus Christ, and fed unto everlasting life of soul and body: And that thy servant King George may be enabled to the discharge of his weighty office, whereunto of thy great goodness thou hast called and appointed him. Grant this, O Lord, for Jesus Christ's sake, our only Mediator and Advocate. Amen.

Then the King kneeling, as before, made his second Oblation, offering a Mark weight of gold, which the Treasurer of the Household delivered to the Lord Great Chamberlain, and he to his Majesty. And the Archbishop came to him, and received it in the bason, and placed it upon the altar. After which the Bishop said:

O God, who dwellest in the high and holy place, with them also who are of an humble spirit; Look down mercifully upon this thy servant George, our King, here humbling himself before thee at thy footstool, and graciously receive these oblations, which in humble acknowledgment of thy sovereignty over all, and of thy great bounty to him in particular, he has now offered up unto thee, through Jesus Christ our only mediator and advocate. Amen.

Then the King returned to his chair, and knelt down at his faldstool, the Archbishop said:

Let us pray for the whole state of Christ's church militant here on earth.

Almighty and everliving God, who by thy holy Apostle hast taught us to make prayers and supplications, and to give thanks for all men: We humbly beseech thee most mercifully to receive these our prayers which we offer unto thy Divine Majesty, beseeching thee to inspire continually the universal church with the spirit of truth, unity, and concord: and grant that all they that do confess thy holy name, may agree in the truth of thy holy word, and live in unity and godly love. We beseech thee also to save and defend all Christian Kings, Princes, and Governors; and especially thy servant George our King, that under him we may be godly and quietly governed: and grant unto his whole council, and to all that are put in authority under him, that they may truly and indifferently minister justice, to the punishment of wickedness and vice, and to the maintenance of thy true religion and virtue. Give grace, O heavenly Father, to all Bishops and Curates, that they may both by their life and doctrine set forth thy true and lively word, and rightly and duly administer thy holy sacraments: and to all thy people give thy heavenly grace, and especially to this congregation here present, that with meek heart and due reverence they may hear and receive thy holy word, truly serving thee in holiness and righteousness all the days of their life. And we most humbly beseech thee of thy goodness, O Lord, to comfort and succour all them who in this transitory life are in trouble, sorrow, need, sickness, or any other adversity. And we also bless thy holy name, for all thy servants departed this life in thy faith and fear: beseeching thee to give us grace so to follow their good examples, that with them we may be partakers of thy heavenly kingdom. Grant this, O Father, for Jesus Christ's sake, our only Mediator and Advocate. Amen.

## THE EXHORTATION.

Ye that do truly and earnestly repent you of your sins, and are in love and charity with your neighbours, and intend to lead a new life, following the commandments of God, and walking from henceforth in his holy ways; draw near with faith, and take this holy Sacrament to your comfort; and make your humble confession to Almighty God, meekly kneeling upon your knees.

## THE GENERAL CONFESSION.

Almighty God, father of our Lord Jesus Christ, maker of all things, judge of all men; we acknowledge and bewail

our manifold sins and wickedness, which we from time to time most grievously have committed, by thought, word, and deed, against thy divine Majesty, provoking most justly thy wrath and indignation against us. We do earnestly repent, and are heartily sorry for these our misdoings; the remembrance of them is grievous unto us; the burden of them is intolerable. Have mercy upon us, have mercy upon us, most merciful father; for thy son our Lord Jesus Christ's sake, forgive us all that is past, and grant that we may ever hereafter serve and please thee, in newness of life, to the honour and glory of thy name, through Jesus Christ our Lord. Amen.

### THE ABSOLUTION

Almighty God our heavenly Father, who of his great mercy hath promised forgiveness of sins to all them that with hearty repentance, and true faith, turn unto him; have mercy upon you, pardon and deliver you from all your sins, confirm and strengthen you in all goodness, and bring you to everlasting life, through Jesus Christ our Lord. Amen.

After which was said,

Hear what comfortable words our Saviour saith unto all that truly turn to him.

Come unto me all that travail and are heavy laden, and I will refresh you. St. Matt. 11. 28.

So God loved the world, that he gave his only begotten son, to the world, and that all that believe in him, should not perish, but have everlasting life. St. John 3. 16.

Hear also what St. Paul saith.

This is a true saying, and worthy of all men to be received, that Christ Jesus came into the world to save sinners. 1 Tim. 1. 15.

Hear also what St. John saith.

If any man have an advocate with the Father, Jesus Christ the righteous, and he is the propitiation for our sins. 1 St. John 2. 1.

After which the Archbishop proceeded, saying,

Arch. Lift up your hearts.

Answ. We lift them unto the Lord.

Arch. Let us give thanks unto our Lord God.

Answ. It is meet and right so to do.

Then the Archbishop turned to the Lord's table, and said,

It is very meet, right, and our bounden duty, that we should at all times, and in all places, give thanks unto thee, O Lord, Holy Father, Almighty everlasting God:

Who hast at this time given us thy servant our sovereign King George, to be the Defender of the Faith, and the protector of thy people:

Therefore with angels and arch-angels, and with all the company of heaven, we laud and magnify thy glorious name, evermore praising thee, and saying, holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory. Glory be to thee, O Lord most high. Amen.

### THE PRAYER OF ADDRESS.

We do not presume to come to this thy table, O merciful God, trusting in our own righteousness, but thy manifold great mercies. We are not worthy so much as to gather up the crumbs under thy table. But thou art the same God, whose property is always to have mercy; grant us therefore, gracious God, so to eat the flesh of thy dear son, Jesus Christ, to drink his blood, that our sinful bodies may be made clean by his body, our souls washed through his most precious blood. That we may evermore dwell with him, and he with us. Amen.

### THE PRAYER OF CONSECRATION.

Almighty God, our heavenly Father, who of thy tender mercy didst give thine only Son Jesus Christ to suffer death upon the cross for our redemption, who made there (by his one oblation of himself once offered) a full, perfect, and sufficient sacrifice, oblation, and satisfaction for the sins of the whole world, and did institute, and in his holy Gospel commandus to continue a perpetual memory of that his precious death to his coming again; hear us, O merciful Father, we most humbly beseech thee, and grant that we receiving these thy creatures of bread and wine, according to thy Son our Saviour Jesus Christ's holy institution, in remembrance of his death and passion, may be partakers of his most holy body and blood; who in the same night that he was betrayed took bread, (a) and when he had given thanks, he brake it, (b)and gave it to his disciples, saying, Take eat, (c) this is my body which is given for you, do this in remembrance of me. Likewise, after supper (d) he took the cup, and when he had given thanks, he gave it to them, saying, Drink ye all of this, for this (e) is my blood of the New Testament, which is shed for you and for many for the remission of sins: do this, as oft as ye shall drink it, in remembrance of me. Amen.

When the Archbishop, and Dean of Westminster, with the Bishops' Assistants, namely, the Preacher, and those who read the Litany, and the Epistle and Gospel, had communicated in both kinds, the Archbishop administered the bread, and the Deanof Westminster the Cup to the King.

At the delivery of the bread, was said

The body of our Lord Jesus Christ, which was given for thee, preserve thy body and soul unto everlasting life. Take and eat this in remembrance that Christ died for thee, and feed on him in thy heart by faith with thanksgiving.

At the Delivery of the Cup,

The blood of our Lord Jesus Christ, which was shed for thee, preserve thy body and soul unto everlasting life. Drink this in remembrance that Christ's blood was shed for thee, and be thankful.

While the King received, the Bishop appointed for that service held a towel of white silk, or fine linen, before him.

Then the Archbishop went on to the Post Communion, saying,—

Our Father which art in heaven; hallowed be thy name. Thy kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread; and forgive us our trespasses as we forgive them who trespass against us. Lead us not into temptation, but deliver us from evil; for thine is the kingdom, and the power, and the glory, for ever. Amen.

Then this Prayer.

O Lord and Heavenly Father, we, thy humble servants, entirely desire thy fatherly goodness, mercifully to accept this our sacrifice of praise and thanksgiving; most humbly beseeching thee to grant, that by the merits and death of thy Son, Jesus Christ, and through faith in his blood, we and all thy whole Church may obtain remission of our sins, and all other benefits of his passion. And here we offer, and present unto thee, O Lord, ourselves, our souls and bodies, to be a reasonable, holy, and lively sacrifice unto thee; humbly beseeching thee, that all we, who are partakers of this holy communion, may be filled with thy grace and heavenly benediction.

Then was said,

Glory be to God on high, and on earth peace; good will towards men. We praise thee; we bless thee; we worship thee; we glorify thee; we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty.

O Lord, the only begotten Son, Jesu Christ.

O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy, thou only art the Lord, thou only, O Christ, with the holy Ghost, art most high in the glory of God the Father. Amen.

The King returned to his throne upon the theatre, and afterwards the Archbishop read the final prayers.

### THE FINAL PRAYERS.

Assist us mercifully, O Lord, in these our supplications and prayers, and dispose the way of thy servants towards the attainment of everlasting salvation, that, among all the changes and chances of this mortal life, they may ever be defended by thy most gracious and ready help, through Jesus Christ our Lord. Amen.

O Lord our God, who upholdest and governest all things in heaven and earth, receive our humble prayers with our thanksgivings, for our Sovereign Lord George, set over us by thy good providence to be our King: And so, together with him, bless all the Royal Family, that they, ever trusting in thy goodness, protected by thy power, and crowned with

(a) Here the Archbishop took the paten into his hands.
(b) And here broke the bread.
(c) And here laid his hand upon all the bread.
(d) Here he took the cup into his hand.
(e) And here laid his hand upon every vessel (be it chalice or flagon) in which there was any wine to be consecrated.

thy favour, may continue before thee in health and peace, in joy and honour, a long and happy life upon earth, and after death may obtain everlasting life and glory in the kingdom fo heaven, through the merits and mediation of Jesus Christ our Saviour; who with thee, O Father, and the Holy Spirit liveth and reigneth, ever one God, world without end. Amen.

Almighty God, who hast promised to hear the petition of them that ask in thy son's name, we beseech thee mercifully to incline thine ears to us that have made now our prayers and supplications unto thee, and grant that those things which we have faithfully asked according to thy will, may effectually be obtained to the relief of our necessity, and to the setting forth of thy glory, through Jesus Christ our Lord. Amen.

The peace of God which passeth all understanding, keep your hearts and minds in the knowledge and love of God, and of his son Jesus Christ our Lord. And the blessing of God Almighty, the Father, the Son, and the Holy Ghost be amongst you, and remain with you always. Amen.

## THE RECESS.

The whole Coronation office being thus performed, the king attended and accompanied as before, the four swords being carried before him, descended from his throne crowned, and carrying the sceptre and rod in his hands, went up the area eastward of the theatre, and passed on through the door, on the south side of the altar into King Edward's Chapel; and as they passed by the altar, the rest of the regalia lying upon it, were delivered by the Dean of Westminster to the Lords that carried them in the procession, and so they proceeded in state into the Chapel; the organ all the while playing.

The King then came into the Chapel, and standing before the altar, took off his crown and delivered it, together with his sceptre, to the Archbishop, who laid them upon the altar there: and the rest of the regalia were given into the hands of the Dean of Westminster, and by him laid them also.

Then the King withdrew himself into his traverse prepared for him upon the western wall of that chapel.

Within his traverse the King was disrobed by the Lord Great Chamberlain of his royal robe of state (which was forthwith delivered to the Dean of Westminster to be laid also upon the altar) and again arrayed with his robe of purple velvet, which was before laid ready in the traverse for that purpose.

When the King, thus habited, came forth of his traverse, he stood before the altar, and the Archbishop being still vested in his cope, set the crown of state, provided for the King to wear during the rest of the ceremony, upon his head. Then he gave the sceptre with the cross into the King's right hand, and the orb with the cross into his left: which being done, both the Archbishop and Dean divested themselves of their copes, and left them there, and proceeded in their usual habits.

Then the King carried his sceptre with the cross in his left hand; the four swords being borne before the King, and the rest of the heralds having again put the rest of the procession in order, he went on from King Edward's chapel to the theatre, and thence through the midst of the choir and body of the church, out at the west door, and so returned to Westminster Hall.

## STATE OF THE HALL DURING THE ABSENCE OF THE PROCESSION.

As soon as the procession quitted the Hall, it was followed by the Ambassadors and their suites, the Peeresses, and all those who had tickets of admission to Westminster Abbey. They proceeded through the passages by the House of Lords, and on from thence through the covered way which led from the House of Lords to Poets'-corner. The Hall, which but a few moments before presented one of the grandest spectacles, became now, for a short time, almost deserted. Those only remained who had not Tickets for the Abbey, or whose duties detained them in the Hall. The preparations for the banquet now commenced, and the cloths were soon laid along the tables at which the Peers, &c. were to dine. There were three tables on each side of the Hall, each table laid for fifty-six persons. The seats were so constructed, that each could accommodate two, a small space being left between each seat. As soon as the cloths were placed 336 silver plates (the number of those who were expected to sit down in the Hall) were laid on, each plate having two silver spoons placed near it. This was the first part of the preparation. When it was arranged, the officers who had the care of what is termed the Coronation plate, began to place it on two large sideboards, placed on the right and left of the throne. The plate thus exposed was entirely of pure gold. It consisted of several large dishes and vases richly embossed. The centre dish on each side presented a fine bas-relief of the Lord's Supper. Below that, on the left, was a large gold tankard, on the side of which was represented, in bas-relief, the story of the Grecian daughter. All the other vessels were richly embossed with various devices. Some of these pieces are of very ancient date, and have graced the coronation banquets of several of our monarchs. A few of them were marked A. R. (*Anna Regina*), and some C. R. (*Carolus Rex*). Immediately after the arranging of the Coronation plate, the royal table, at which were to dine the King, and the several male branches of the royal family, was placed opposite the throne, and in part under the canopy. It was nearly of a triangular shape; the throne supplying the place of what would have been one of the angles: at two of the sides were six chairs (three at each) for the reception of their Royal Highnesses the Dukes of York, Cambridge, and Gloucester, who sat at the right of the throne, and the Dukes of Clarence, Sussex, and the Prince Leopold, who were placed on the left. The table was covered with rich damask cloths, on which were wrought the royal arms and the devices of the several British orders, with their mottos. On these were placed a large oval mirror, having 4 square pieces projecting at different sides. In the oval centre were the letters G. R. In the square compartments were painted the red and white rose, the shamrock, and the thistle. Besides these, there were four small figures and several stands, all in gold, placed on the table. At that end which fronted the hall was suspended a very rich flowered white satin drapery, with gold fringe and gold bullion tassels; between the festoons were the stars of the several British orders in gold embroidery. At a little before two o'clock, the waiters commenced laying on the banquet on the tables at both sides of the hall. The meats served up were all cold, and consisted of fowls, tongues, pies, and a profusion of sweet meats, conserves, and fruit of every kind. Before the tables were finally arranged (about two o'clock), the candles in the several branches were lit. There were thirteen chandeliers on each side of the hall, with sixty large wax lights in each. These consisted of very rich cut glass, with a profusion of drops. Besides these, there were twelve table stands, with eighteen candles in each. These, together with candles placed in the choir, amounted to nearly two thousand lights, exclusive of two branches of Argand suspended at the right and left of the throne. Such a vast display of artificial light would be calculated to add considerably to the splendour of such a scene, if it took place after sun-set; but in the broad glare of an unclouded sun, which beamed through every window, any number of lights could not be found a desirable acquisition. On the contrary, they detracted, in our opinion, from its splendour; and certainly from the comfort and convenience of every person in the hall. To those gentlemen whose seats happened to be placed immediately under the chandeliers, the great increase of temperature—and that was very considerable—was not the only inconvenience; for occasionally large pieces of melted wax fell, without distinction of persons, upon all within reach. The very great heat was no where more visible than in the havoc which it made upon the curls of many of the ladies, several of whose heads had lost all traces of the friseur's skill long before the ceremony of the day was concluded. Before the return of the procession from the Abbey, those ladies and gentlemen who could gain admission from the Hall thither, amused themselves, either by promenading the Hall, or the space outside which was left between the platform and the covered way from the House of Lords to Poets'-corner. In this place many of them were gratified with a sight of the balloon which ascended from the Green-park, and which, viewed even at that distance, presented a very splendid spectacle.

## RETURN OF THE PROCESSION TO THE HALL

At about twenty minutes to four the gates of the Hall were thrown open to admit the procession on its return.

The cheering in the Hall on the King's approach was neither spontaneous nor enthusiastic, as far as we could see originated generally with some of the choristers employed to sing the various portions of the ceremonial. A feeble attempt was made to encore the national song, but it failed altogether.

Viewed from the upper end of the Hall through the arched way, the appearance of the white plumes of the Knights of the Bath was most magnificent. On their entrance to the

Hall, the Knights took off their hats, but the Peers continued to wear their coronets. The procession then entered in the following order:—

Messenger of the College of Arms.
High Constable of Westminster.

Fife and Drums, as before
Drum Major
Eight Trumpets
Kettle Drums
Eight Trumpets
Serjeant Trumpeter

} Who, on arrival in the Hall, immediately went into the Gallery over the Triumphal Arch.

Serjeant-Porter.
Knight Marshal and his Officers.
Six Clerks in Chancery.
King's Chaplains.
Sheriffs of London.
Aldermen and Recorder of London.
Masters in Chancery.
King's Serjeants at Law.
King's Ancient Serjeant.
King's Solicitor-General. King's Attorney-General.
Gentlemen of the Privy Chamber.
Barons of the Exchequer, and Justices of both Benches.
Lord Chief Baron of the Exchequer. Lord Chief Justice of the Common Pleas
Vice Chancellor. Master of the Rolls,
Lord Chief Justice of the King's Bench.
Pursuivants of Scotland and Ireland.
Officers attendant on the Knights Commanders of the Bath, wearing their Caps.
Knights Commanders of the Bath, wearing their Caps.
Officers of the Order of the Bath, wearing their Caps.
Knights Grand Crosses of the Order of the Bath, wearing their Caps
A Pursuivant of Arms.
Clerks of the Council in Ordinary.
Privy Councillors.
Register of the Order of the Garter.
Knight of the Garter, not a Peer, wearing his Cap and Feathers.
His Majesty's Vice-Chamberlain.
Comptroller of the Household. Treasurer of the Household.
A Pursuivant of Arms.
Heralds of Scotland and Ireland.
The Standard of Hanover, borne by the Earl of Mayo.
Barons, wearing their Coronets.
A Herald.
The Standard of Ireland, borne by Lord Beresford. The Standard of Scotland, borne by the Earl of Lauderdale.
Bishops, wearing their Caps.
Two Heralds.
Viscounts, wearing their Coronets.
Two Heralds.
The Standard of England borne by Lord Hill.
Earls, wearing their Coronets.
Two Heralds.
The Union Standard, borne by Earl Harcourt.
Marquises, wearing their Coronets.
The Lord Chamberlain of the Household, wearing his Coronet.
The Lord Steward of the Household, wearing his Coronet.
The Royal Standard, borne by the Earl of Harrington.
King of Arms of the Ionian Order of St Michael and St. George, wearing his Crown. Gloucester King of Arms, wearing his Crown. Hanover King of Arms, wearing his Crown.
Dukes, wearing their Coronets.
Ulster King of Arms, wearing his Crown. Clarenceux King of Arms, wearing his Crown. Norroy King of Arms, wearing his Crown.
The Lord Privy Seal, wearing his Coronet. The Lord President of the Council, wearing his Coronet.
Archbishops of Ireland, wearing their Caps.
Archbishop of York, wearing his Cap.
Lord High Chancellor, wearing his Coronet, and bearing his Purse.
Archbishop of Canterbury, wearing his Cap.
Four Sergeants at Arms.
The Third Sword, borne by the Earl of Galloway, wearing his Coronet. Curtana, borne by the Duke of Newcastle, wearing his Coronet. The Second Sword, borne by the Duke of Northumberland, wearing his Coronet.

Usher of the Green Rod. Usher of the White Rod. Garter Principal King of Arms. Black Rod.
The Lord Mayor of London. The Lord Lyon of Scotland, wearing his Crown. wearing his Crown.

The Deputy Lord Great Chamberlain, wearing his Coronet.
His Royal Highness the Prince Leopold, wearing his Cap and Feathers, and his Train borne as before.
His Royal Highness the Duke of Gloucester, wearing his Coronet, and his Train borne as before.
His Royal Highness the Duke of Cambridge, wearing his Coronet, and his Train borne as before.
His Royal Highness the Duke of Sussex, wearing his Coronet, and his Train borne as before.
His Royal Highness the Duke of Clarence, wearing his Coronet, and his Train borne as before.
His Royal Highness the Duke of York, wearing his coronet, and his train borne as before.
The High Constable of Ireland. The High Constable of Scotland, wearing his coronet.
Four Serjeants at Arms.
The Deputy Earl Marshal, wearing his coronet. The sword which had been redeemed, borne naked by the Duke of Dorset, wearing his coronet. The Lord High Constable, wearing his coronet.
The Lord High Steward, wearing his coronet.
The sceptre with the dove, borne by the Duke of Rutland, wearing his coronet.

## THE KING

In his robes of purple velvet, furred with ermine, and the Crown of state on his head, bearing in his right hand St. Edward's sceptre, with the cross, and in his left the orb with the cross, under his canopy, supported as before, and his train borne as before.

Twenty Gentlemen Pensioners with the standard bearer.
The Bishop of Oxford wearing his cap.
The Bishop of Lincoln wearing his cap.
Twenty Gentlemen Pensioners with the Lieutenant.

Captain of the Yeomen of the Guard, wearing his coronet. Gold Stick of the Life Guards in waiting, wearing his coronet. Capt. of the Band of Gentlemen Pensioners wearing his coronet.
Lords of the Bedchamber.
The Keeper of his Majesty's Privy Purse.
Grooms of the Bedchamber.
Equerries and Pages of Honour.
Aides-de-Camp.
Gentlemen Ushers.
Physicians. Surgeons. Apothecaries.
Ensign of the Yeomen of the Guard. Lieutenant of the Yeomen of the Guard.
His Majesty's Pages.
His Majesty's Footmen.
Exons of the Yeomen of the Guard. Yeomen of the Guard. Exons of the Yeomen of the Guard.
Gentlemen Harbinger of the Band of Gentlemen Pensioners.
Clerk of the Cheque to the Yeomen of the Guard. Clerk of the Cheque to the Gentlemen Pensioners.
Yeomen of the Guard closed the procession.

As the procession entered the hall, the fifes, drums, and trumpets went to their gallery, and the several other persons composing it was directed to their respective places by the officers of arms.

On entering the Hall, the Barons of the Cinque Ports, bearing the canopy, remained at the bottom of the steps. His Majesty ascended the elevated platform, and retired into his chamber near the state.

The company at the table then sat down; and the Barons of the Cinque Ports carried away the canopy as their fee.

It is mentioned above that the several orders of Knighthood returned wearing their hats. This was the case until they got to the entrance of Westminster Hall. There all the Knights of the Bath took off their hats, as did some of the Bishops and several other individuals who took part in the procession. There were only two Knights of the Garter.

who appeared in the full dress of the order. These were his Royal Highness the Prince Leopold and the Marquis of Londonderry. The Noble Marquis, as attired in his robes, added very considerably to the splendour of the scene by his graceful and elegant appearance. His Lordship's hat was encircled with a band of diamonds, which had a most brilliant effect. On the entrance of his Majesty, he was received with loud and continued acclamations—the gentlemen waving their hats, and the ladies their handkerchiefs; his Majesty seemed to feel sensibly the enthusiasm with which he was greeted, and returned the salutations with repeated bows to the assemblage on both sides as he passed up to the platform. His Majesty was evidently fatigued, but we never saw him appear in better spirits. It would be impossible to convey to our readers, who have not witnessed the procession, an adequate idea of the splendour of the hall at the moment when the procession had completely passed through the triumphal arch. The rich and gorgeous apparel of the Peers and Knights, relieved by the more light though not less elegant dresses of the ladies, gave a magnificence to the scene, which we believe has never been equalled at the coronation of any sovereign of this country, and we think we we might add of any country in Europe. His Majesty did not ascend the throne on his return, but proceeded immediately to his chamber. The peers took their seats at the table appointed for them, and began to partake of the banquet. During the interval between this and the return of his Majesty, the greater part of the ladies and gentlemen who had previously occupied the galleries retired for refreshments, or descended into the hall, which they promenaded for a considerable time. There were also a great number of persons admitted into the Hall, who it was evident had not been in before. This occasioned some slight inconvenience to those whose duty obliged them to be present. We ought here to remark that the Procession, on its return to the Hall, was not connected with any thing like the same regularity which had distinguished its departure. This was probably owing to the great fatigue which all the parties had undergone, and to their consequent anxiety to get to their seats. Some slight derangement was occasioned by the Aldermen, who, either from the cause just mentioned, or from a mistake with respect to the regulations of the Heralds, had no sooner got within the triumphal arch, than they walked over to one of the tables, leaving several of those behind who ought to have preceded them. This trifling mistake was soon corrected by one of the Heralds, who brought the worthy magistrates back to their former station in the procession.

## THE BANQUET.

Precisely at twenty minutes past five the Lord Great Chamberlain issued his orders that the centre of the Hall should be cleared. This direction occasioned much confusion, not only because many strangers had been allowed to enter the lower doors for the purpose of surveying the general arrangements, but because those who had tickets for the galleries had descended in considerable numbers to the floor. Lord Gwydyr was under the necessity of personally exerting his authority, with considerable vehemence, in order to compel the attendants of the Earl-Marshal to quit situations intended for persons more immediately connected with the ceremony. A long interval now occurred, during which the various officers, and especially the Heralds, made the necessary arrangements for the Nobility expected to return with his Majesty. During this pause silence was generally preserved in expectation of the return of his Majesty from his chamber.

The entrance of the King was announced by one of the principal Heralds, who was followed into the Hall by the Lord Great Chamberlain and the Dukes of York, Clarence, Cambridge, Sussex, and Gloucester. Prince Leopold had for some time previously been engaged in conversation with some of the Foreign Ambassadors.

His Majesty returned in the robes with which he had been invested in the Abbey, wearing also the same crown. In his right hand he carried the sceptre, and in his left the orb, which, on taking his seat on the throne, he delivered to two Peers stationed at his side for the purpose of receiving them.

The first course was then served up. It consisted of 24 gold cups and dishes, carried by as many Gentlemen Pensioners; they were preceded by six of the Clerks Comptroller, by two Clerks of the Kitchen, who carried the dishes from the Gentlemen Pensioners to the Chief Comptroller, in a velvet chair covered with cloth of gold, by five Clerks and the Secretary of the Board of Green Cloth, by the Comptroller and Treasurer of the Household, and by Serjeants at Arms with their maces.

Before the dishes were placed upon the table by the two Clerks of the Kitchen, the great doors at the bottom of the hall were thrown open to the sound of trumpets and clarions, and the Duke of Wellington, as Lord High Constable, the Marquis of Anglesey, as Lord High Steward, and Lord Howard of Effingham, as Deputy Earl Marshal, entered upon the floor on horseback, remaining for some minutes under the archway. The Duke of Wellington was on the left of the King, the Earl Marshal on the right, and the Marquis of Anglesey in the centre. The two former were mounted on beautiful white horses gorgeously trapped, and the latter his favourite dun-coloured Arabian.

## THE CHALLENGE.

Before the Second Course, the great gate was thrown open at the sound of trumpets without. The Deputy appointed to officiate as King's Champion for the Lord of the Manor of Scrivelsby, in Lincolnshire, entered the Hall on horseback, in a complete suit of bright armour, between the Lord High Constable and Deputy Earl Marshal, also on horseback, preceded by

Two Trumpeters with the Champion's Arms on their Banners.

The Serjeant Trumpeter with his Mace on his Shoulder.

Two Serjeants at Arms with their Maces on their Shoulders.

Champion's two Esquires, in half Armour, one on the right Hand bearing the Champion's Lance, the other on the Left Hand with the Champion's Target and the Arms of Dymoke depicted thereon.

A Herald

with a Paper in his hand containing the Challenge.

Then followed:—

| The Deputy Earl Marshal, on Horseback, in his Robes and Coronet, with the Earl Marshal's Staff in his Hand, attended by a Page. | The Champion, on Horseback, in a complete suit of bright Armour, with a Gauntlet in his Hand, his Helmet on his Head adorned with a plume of Feathers. | The Lord High Constable, in his Robes and Collar of his Order, on Horseback, with the Constable's Staff, attended by two Pages. |
|---|---|---|

Four Pages, richly apparelled, attendants on the Champion.

His helmet was of polished steel, surmounted by a full rich heading plume of white ostrich feathers, next of light blue, next red, and lastly of an erect black feather. He seemed rather pale in the face, which was of a resolute cast and ornamented with handsome mustachios. He sat his horse with ease and the appearance of great firmness, which was no doubt in part attributable to the enormous weight, under which the noble animal that bore him seemed to bend. His armour was extremely massive and deeply lined and engraven; no part of his body was uncovered; and even the broad circular shoulder blades of the armour were so folded over the cuirass, that in action the body could not but be completely defended at all points. The horse was very richly caparisoned, and wore in his head stall a plume of varied feathers. Nothing could exceed the impression produced by the approach of the Champion and his loyal array. Every fair bosom felt an indescribable sensation of mingled surprise, pleasure, and apprehension. It is needless to say they were impressed with a conviction that the defiance might not prove an empty ceremony; that a trial by service as that of Dymoke in the presence of his future Sovereign at Ashby, might await the challenger; and that the nobly-equipped Champion before them might, nevertheless, be as little elated by success, or as faint and feeble when he fell at the feet of sympathising beauty to claim the grand reward of glory. For a moment the fast-fading spirit of chivalry re-asserted itself within those walls over minds which the place and occasion had rendered vividly susceptible of impressions connected with the records of our earlier history.

At the entrance into the Hall the trumpets sounded thrice, and the passage to the King's throne being cleared by the Knight Marshal, the Herald, with a loud voice, proclaimed the Champion's challenge in the words following:—

"If any person, of what degree soever, high or low, shall deny or gainsay our Sovereign Lord George the Fourth of the United Kingdom of Great Britain and Ireland, Defender of the Faith, Sovereign and next Heir to

our Sovereign Lord King George the Third, the last King, deceased, to be right Heir to the Imperial Crown of this United Kingdom, or that he ought not to enjoy the same, here is his Champion, who saith that he lieth, and is a false traitor; being ready in person to combat with him, and in this quarrel will adventure his life against him on what day soever he shall be appointed."

The Champion then threw down his iron glove or gauntlet: which, having lain for a short time upon the ground, the Herald took up, and delivered again to the Champion.

They then advanced to the middle of the Hall, where the ceremony was again performed in the same manner.

Lastly, they advanced to the steps of the throne, where the Herald (and those who preceded him) ascending to the middle of the steps, proclaimed the Challenge in the like manner; when the Champion having thrown down the gauntlet and received it again from the Herald, made a low obeisance to the King. The Peers had repeated, as if with one voice, "God bless the King; God save the King;" which was accompanied by acclamations so loud through all parts of the Hall, that it startled the horses of the Champion and his noble companions. Then the Cupbearer, having received from the Officer of the Jewel House a gold cup and cover filled with wine, presented the same to the King, and his Majesty drank to the Champion, and sent to him by the Cupbearer the said cup, which the Champion (having put on his gauntlet) received, and having made a low obeisance to the King, drank of the wine; and in a loud articulate voice, exclaimed, turning himself round, "Long life to his Majesty King George the Fourth." This was followed by a peal of applause resembling thunder; after which, making another low obeisance to his Majesty, and being accompanied as before, he departed out of the Hall, taking with him the said cup and cover as his fee, retiring with his face to his Majesty, and backing his horse out of the Hall.

## PROCLAMATION OF THE STYLES.

Immediately afterwards, Garter, attended by Clarenceux, Norroy, Lyon, Ulster, and the rest of the Kings and Officers of Arms, proclaimed his Majesty's Styles in Latin, French, and English, three several times, first upon the uppermost step of the elevated platform, next in the middle of the Hall, and, lastly, at the bottom of the Hall, the Officers of Arms before each proclamation crying "Largesse." After each proclamation, the company shouted "God save the King," and the ladies waved their handkerchiefs and fans.

## SECOND COURSE.

The Second Course was then served up with the same ceremony as the first.

## SERVICES IN PURSUANCE OF CLAIMS.

Then the Lord of the Manor of Neither Bilsington presented his Majesty with three maple cups.

The office of Chief Butler of England was executed by the Duke of Norfolk, as Earl of Arundel and Lord of the Manor of Keninghall, who received a gold basin and ewer as his fee.

Dinner being concluded, the Lord Mayor and twelve principal Citizens of London, as assistants to the Chief Butler of England, accompanied by the King's Cupbearer and assistant, presented to his Majesty wine in a gold cup; and the King having drunk thereof, returned the gold cup to the Lord Mayor as his fee.

The Mayor of Oxford, with the eight other Burgesses of that city, as assistants to the Lord Mayor and Citizens of London, as assistant to the Chief Butler of England in the office of Butler, was conducted to his Majesty, preceded by the King's Cupbearer, and having presented to the King a bowl of wine, received the three maple cups for his fee.

The Lord of the Manor of Lyston, pursuant to his claim, then brought up a chargar of wafers to his Majesty's table.

The Duke of Athol, as Lord of the Isle of Man, presented his Majesty with two falcons. Considerable curiosity was excited by the presentment of these beautiful birds, which sat perfectly tame on the arm of his Grace, completely hooded, and furnished with bells.

The Duke of Montrose, as Master of the Horse to the King, performed the office of Serjeant of the silver scullery.

The Lord of the Barony of Bedford performed the office of Almoner; and the office of Chief Larderer was performed by the deputy of the Earl of Abergavenny.

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After the dessert was served up, the King's health was announced by the Peers, and drank by them and the whole of the persons in the Hall standing, with three times three. The Lord Chancellor, overpowered by his feelings on this propitious occasion, rose, and said it was usual to drink the health of a subject with three times three, and he thought that his subjects ought to drink the Sovereign's health with nine times nine. The choir and additional singers had now been brought forward in front of the Knights Commanders, and the national anthem of "God save the King" was sung with incomparable effect.

The Duke of Norfolk then said, "The King thanks his Peers for drinking his health: he does them the honour to drink their health and that of his good people." His Majesty rose, and bowing three times to various parts of the immense concourse—

"The abstract of his kingdom,

he drank the health of all present. It was succeeded by long continued shouts from all present, during which the King resumed his seat on his throne.

The King quitted the Hall at a quarter before 8 o'clock; afterwards the company was indiscriminately admitted to partake of such refreshments as remained on the tables of the Peers.

A general rush was here made towards the table, from whence the King had but just departed, every one was anxious to obtain some remembrance of this ever memorable ceremony, and for that purpose seized every decorative or useful article which had served the Peers' tables at the dinner; The Lord Great Chamberlain, and some other officers of state, threw themselves on the King's table, and by grasping every thing within their compass, they succeeded with the utmost difficulty in preserving the gold and silver; it was a complete scramble, many persons bore away in triumph, spoons, wine glasses, saltsellers, &c. &c. The Hall was nearly cleared by 9 o'clock. Several ladies fainted during the day, among whom was particularly noticed the Princess Esterhazy, whom it appears suffered considerably from the overpowering heat of the day.

His Majesty returned home about nine o'clock at night, by a very circuitous route, in consequence of some carriages blocking up the usual passage. His Majesty went through Millbank, up the lanes, and over Chelsea Creek bridge. The carriage was several times in danger of being overturned, from the extreme narrow and rugged state of the roads, it being a bye way and at times scarcely passable on horseback.

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# REPORT

ON THE PROPER METHODS OF

MEASURING AND DRAWING

# ANTIENT BUILDINGS.

DRAWN UP, IN PURSUANCE OF THE DIRECTIONS OF THE

SOCIETY OF ANTIQUARIES OF LONDON,

By Sir H. C. ENGLEFIELD, Bart. and J. WINDHAM, Esq.

# REPORT, &c.

THE firſt ſtep towards the deſcription of a building is an accurately meaſured ground plan; not comprehending a plan of every minute part, but the general diſpoſition of the building; ſuch as the ſhape and ſize of the pillars, breadth of the arches, thickneſs of the walls, projection of the buttreſſes, and openings of the doors and windows.

Sections of the building, both tranſverſe and longitudinal, ſhould be then made on the ſame principle and to the ſame ſcale as the ground plan; every meaſure being in both marked in figures, and any inacceſſible part which was put in by the eye (if ſuch occur) noted.

Plans alſo of the tracery in the roof ſhould be made. Particular plans, elevations, and profiles, ſhould be made of each

of the columns, if there be any ſtriking differences; if the general plan is the ſame, one only need be drawn at large, as the little careleſs variations, common in all buildings, are not worth noticing. Any peculiarities in the doors and windows, or any other parts, ſhould alſo be drawn at large, both in plan and elevation, and, if neceſſary, ſection.

The profiles of the mouldings of the arches, doors, and windows ſhould, when it is poſſible, be taken by accurate meaſure, as they will often be found highly worthy of notice, from the artifice uſed in finding the centres from which they are ſtruck.

With reſpect to the tracery in the heads of windows, which in ſome of our cathedrals is varied in every window, it appears ſuperfluous to meaſure every part of every window; as a good hand will put in every thing full near enough to the truth for every uſeful purpoſe, the principal parts having been firſt meaſured.

It may be proper here to add, that, both in the arcades, vaulting, windows, and doors, the *curvature* of the arches ſhould, as often as poſſible, be aſcertained. By this is meant that the chord of the arch A B, fig. 1, being meaſured, or deduced from the opening and pitch of the arch, the verſed ſine C D ſhould, whenever poſſible, be obtained. If the arches are ſtruck from four centres, which often happen in the later Gothic, ſuch centres ſhould if poſſible be aſcertained. In the early buildings, ſuch as are generally called Saxon, Elliptical arches ſometimes occur. It will be highly proper to inveſtigate, where poſſible, the curvature of ſuch arches.

If

If any peculiarity occurs with reſpect to the diſpoſition of arches or buttreſſes to relieve a particular part of an over-weight, or any other architectural artifice of the like nature, or any ſingularity in the cut or diſpoſal of the ſtones in the vaulting ſhould be perceived, ſuch particulars ſhould be carefully noticed, as tending to give an inſight into the principles on which our antient architects and maſons worked.

The carpentry of the roofs of ſome of our antient buildings is alſo of very curious contrivance, and ſhould be meaſured and drawn.

The architectural parts of the building being now obtained in all neceſſary detail, every thing which is beautiful or peculiar ſhould be collected in what may be called the ornamental part of the edifice. To this head ſculptured friezes and capitals, roſes in the keys of the vaulting, and paintings on the walls or vaults, may be referred; of theſe the more is done the better.

The materials of the building ſhould alſo be aſcertained and noted as far as poſſible; particularly, whether the walls, &c. be of brick or ſtone, whether marble, and what, is employed in ſmall decorative columns, and whether any lighter material, ſuch as chalk or tophus, be employed in filling up the vaulting between the ſtone ribs, which often occurs.

(Tombs alſo ſhould be drawn by admeaſurement, and, if containing fine work, in the utmoſt detail.)

To the foregoing drawings if views of the building, both external and internal, be added, the plan ſeems quite complete; but,

but, without the latter, it appears that architectural drawings alone will not ſuffice to preſerve, as they ought to be preſerved, our Gothic buildings.

As to the inſtruments to be uſed in ſuch a ſurvey as has been before ſtated, a good graduated tape ſeems to be not only by far the moſt convenient, but a ſufficiently accurate inſtrument, for the general ground plan, and for meaſuring downwards ſuch heights as are acceſſible from above.

For this latter purpoſe, a weight being affixed to the end of the tape, it muſt be let down by one perſon ſtanding aloft; while another below views the coincidence of the weight with any point meant to be meaſured. The perſon above muſt then note the feet and inches on the tape, coincident with the top point whence the meaſures begin. The ſame may be done by letting the weight at firſt quite down to the floor, and drawing it up again.

A couple of good five-feet rods, painted to preſerve them from warping, and marked the whole length with feet and inches, are alſo neceſſary. But the moſt uſeful inſtrument for meaſuring inacceſſible vertical heights is one of the largeſt ſized bored fiſhing rods. It goes in a very ſmall compaſs, and from its lightneſs and ſtiffneſs may be employed to reach to very great heights, where nothing elſe can be managed.

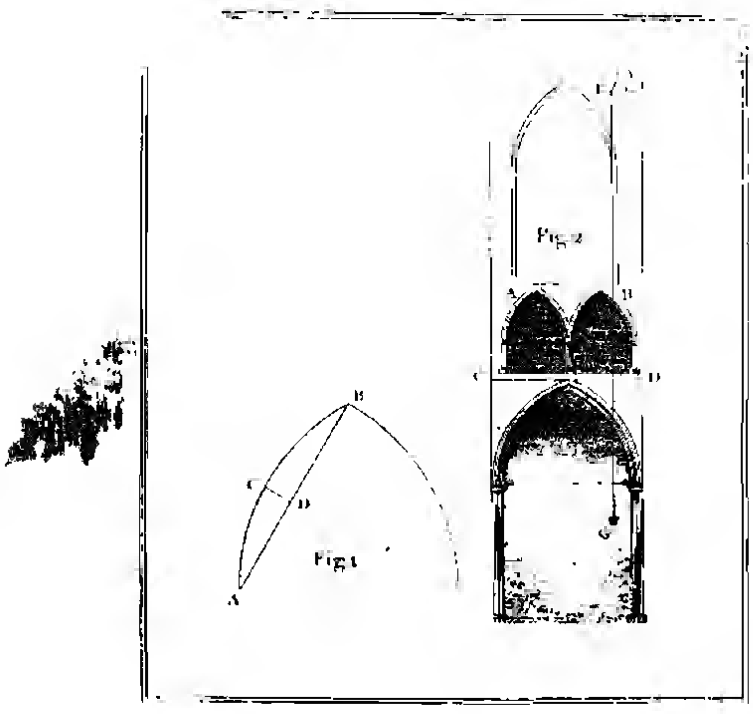
A jointed carpenter's two-feet rule is not only uſeful for meaſuring ſmall diſtances, but ſerves to determine the angles of angular mouldings or columns, or internal angles, being applied

plied ſo as to touch the two planes, whoſe angle is wanted with its two legs.

A plummet and fine thread held at arm's length before the eye will often be very uſeful in transferring, from inacceſſible parts to acceſſible ones, meaſures of breadth. A little habit will make this very correct in practice. Thus, in fig. 2, let A B be the inacceſſible breadth of a window, and C D an acceſſible gallery below it; then if, by a perſon ſtanding at a proper diſtance, the plummet E F G be held up before the eye, the point F, where the line cuts the moulding C D, be marked by an aſſiſtant or by the obſerver himſelf, noting ſome mark in the ſtone, and the ſame be done on the other ſide, it is obvious that the breadth A B will be transferred to the line C D, and may be there meaſured. But care muſt be taken that the lines be in the ſame perpendicular plane, otherwiſe the operation will be erroneous.

A ſmall camera obſcura may often be uſeful for taking at once, and very accurately, the forms and ornaments of windows particularly. For other internal parts light may often be wanting; nor ſhould it be applied too near perſpective objects, as in ſuch caſes its images are diſtorted.

A ſliding pocket teleſcope, magnifying about ten times, with a large field, and a ſquare of wires in it, will often be of very great uſe for copying mouldings, ornaments, buſts, and arms, from the higher external parts of buildings, where nothing but a very expenſive ſcaffold could carry the draughtſman.

In

In this paper much detail has been given, which would be ſuperfluous to a profeſſed architect; but, as it was thought that many gentlemen might wiſh to contribute to the common ſtock of information on this ſubject, whoſe purſuits had not before led them to this ſpecies of drawing, ſome of the directions given above were intended to put ſuch perſons into a method which would ſave them much time and labour in their firſt attempts.